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Shanmukha

IN FOCUS

At the threshold of Seventeen, SHANMUKHA Wishes its Readers, its contributors a very Happy New Year and Pongal.

The dawn of the New Year heralds a new hope, a new horizon and opens up new vistas of expressions, not though without challenges.

In this perennial 'seeking' the 'new' and meeting challenges, the validity of the old, the heritage, is not however lost nor is its vitality weakened. The impulse to forge ahead does not impede the urge to explore. The deeper you explore the richer you reap. And SHANMUKHA has, in keeping with its tradition, some rich harvest to share with its Readers.

Every New Year strikes a reverential note in Karnatak music taking one and all to that holy Tiruvaikuru to pay homage to the Saint Bard, Sri Tyagaraja, who enriched our classical music. And it is Tyagaraja's impeccable 'Laya' that sets the momentum to the Year's SHANMUKHA. More. His magnificence even in a tiny creation is caught in a song-narration.

You have the Sangita Pitamaha, Sri Purandaradasa, an inspiration to Tyagaraja, focussed on a New Light, extricating him from "a pathetic melange of historical, supernatural and mystic elements," and bringing his life and his musical contribution in clear perspective. Papanasam Sivan, the 20th Century Tyagaraja, finds a place too along with his preceptors. A merited musicologist tips you on quenching your thirst for RASA in NADA, the aesthetic joy it is all about.

The Art Festival — 1990 the Shanmukhananda organised with the Music Academy, Madras, is the first major step towards phased fund-raising effort for restoring the Hall to its former glory.

The plea for the aged artistes, the hopes for the promising talents, with tempered advice — all make the Sangeetha Kalanidhi's presidential address quite valuable.

A Tribute is all that the music world can offer to the departed doyenne Dr. M. L. Vasanthakumari, with prayers that the void be filled in time to come.

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“LAYA” IN THE SONGS OF TYAGARAJA

By S. Y. KRISHNASWAMY

(In the biography, *Thyagaraja : Saint and Singer*, the author S. Y. Krishnaswamy, an erudite scholar-connoisseur from the British India's administrative steel-frame and a prolific writer, has claimed that “this book is a tribute and not a treatise, an account of subjective reflections rather than erudite analysis.” Nevertheless, the “reflections” are of as much value as any “erudite analysis” could be. We publish below extracts with regard to Laya in Tyagaraja Kritis. — Ed).

The word *laya* is used to denote in general the rhythm as well as the Tala (time-measure) of a song. These two features are, however, integral but independent. A more correct description of *laya* will be *discipline of movement*, so as to distinguish it from the comparative waywardness that is permissible in the delineation of a raga. The division of Indian music into two parts, the *alapana* or exposition of the raga first, and then following it the rendering of a composition in that raga set to words and Tala, is a unique feature and it does not appear to exist in any other system of music. In the raga *alapana* (or elaboration) the artist gives full rein to his imagination, controlled only by the basic architectural patterns that time has honoured. In singing a song, fidelity to the composer is important, but not as important as in Western music.

Indian musical compositions often furnish no more than the framework which is capable of embellishments like *sangatis*, all of which the composer may or may not have thought of. The *Manodharma* of the artist, (i.e. personal turn for inventiveness) is greater in Indian music than is generally conceded. This is specially so in the kritis of Tyagaraja which are packed with ornamental-potential. These embellishments do not distort the main thematic treat-

ment of the composition. On the contrary, a great artist, accused of introducing an unusual *sangati* in a song, remarked, “One may give birth to a beautiful child, but it does not cease to be itself by being dressed and ornamented by others in suitable ways.”

PULSATION & INTERVALS

The difference between the rhythm and the Tala may perhaps be stated thus : Rhythm is the vital and even pulsation of the engine that moves the body of the song, and Tala is the required halts in the movement, or journey of the song. The rhythm of the words have also to be distinguished from the rhythm of the tune. They help each other, but are different. In technical language, the phrase *Sarva Laghu* is used to denote the pervading evenness of the propelling rhythm. This is what the drummer who plays on the Mridangam has to translate into the language of that instrument, and not the song as such.

Tyagaraja was an unequalled master in investing his songs with musical rhythm, and giving them the quality of movement. To him *Laya* and raga were of equal importance. He did not recognise merely imaginative music which was uncontrolled by *laya*. In

Dadukugala he says, *Swara layambu lerungakanu Silathmulai* (Stone-hearted, strangers to melody and rhythm) and again in *Sogasuga Mridanga Talamu*, where the song begins by referring to the Mridanga and Tala and then goes on to define a good musical composition as

"Kritis which explain the exalted verities of the scriptures, which are characterised by notes and rhythmic phrases, which have intervals placed in proper positions, which are easy to enjoy like the grape and which are replete with the nine rasas.

He also says in *Swararagasudha* "*Maddala talagatulu teliyakaye mardinchuta sukhamam*"

What joy is there in belabouring the drum without knowing the rhythmic patterns ?

A few simple illustrations of his rhythmic method may be given. The most basic is the one, two, three, four, rhythm called the *chatusra* movement. In the song *Sri Rama, Pa, Dama, Ni, Kripa, Chalune*, the rhythm is tied to the words and the tune in an easy way. In the song *Bhava, nuta, na hri daya, muna, ramim, pumu* the same rhythm is followed, but with provision for a sangati or two. From these simpler rhythms, one progresses towards the curving complications in movements like *Marubalka-kunnavemira* and *Koluvaiunnade Kodandapani* where the tonal rhythm predominates. The rhythm in the *Rupaka* and *Chapu Talas* have a specially pleasing effect; as, for instance, *Bhakti pichamiyyave* (Sankarabharanam) which is in *Rupaka Tala* and *Emijestitenemi* (Todi), which is in *Misra Chapu*. Practically every one of his compositions may be taken as an illustration of the flow of melodic rhythm.

WORD-TONE RHYTHMS

The rhythmic principle should also be appreciated in the context of the *neraval* or the introduction of the raga elaboration in one line of a song, keeping the Tala as for the song. This technique, which is analogous to the singing of *Pallavi* (which is the *piece-de-resistance* of a concert), is greatly facilitated by the existence of rhythmic phrases like, *Tamarasa dala ne tri*, *Thyagarajuni Mitri* in *Ammaravamma* (Kalyani), and *Samaja Varadudai* in *Emineramu* (Sankarabharanam).

Indeed the combination of the word-tone rhythms in his songs makes the singing of *neraval* a pleasure. So much so, a line in one of his songs is often taken for *Pallavi* elaboration like, for instance, *Lokavana Chatura Pahi Mam*.

'TAKE-OFF' BEAUTY

Tyagaraja's mastery of Tala is an essential aspect of his mastery of appropriate rhythm. The two go together. Of the several marked innovations that he introduced, special mention should be made of the following :—

- 1) In *Adi Tala*, starting a song from a point beyond the *sama* or base, which is technically known as *Atita* (or advance), at a quarter, half and three-quarter intervals between the base and the second unit of time. An example of the one-fourth advance is :

Ta / ki ta tha
/ Kaddana Variki

and of half advance :

Ta ki / ta tha
/ Rama ni yeda

and of three-fourths advance :

Ta ki ta / tha
/ Ksinamal Tiruga

In addition, he has begun the song *Endaro Mahanubhavulu* one full unit in advance. Thus from base, it is

Ta ka di mi / Endaro Mahanubhavulu.

- 2) An important change that he introduced and handled with great skill, again in the *Adi Tala*, is in commencing several of his shorter pieces, set to the middle tempo, between the second and third units, i.e., six beats after the base (or three, depending on playing speed) :

Ta ki ta, ta ki ta
or Brova Bharama
Ta ki ta

- 3) Starting a song from before the base, known as *Anagatam* (retard) was also introduced by him.

Taka / ta din din na
Chede / Budhi ma anu

where the base commences at "ta din" and in

Taka / 1, 2, 3, 4
Hari / Ne nendu vedukudu ra

- 4) He has followed the same principle of retarding and advancing in the concluding phrases also. The start of a song on *Eduppu* has its counterpart in the *Arudi* and the *Muktai*. The former marks the first terminal for the rhythmic phrase that supports the opening line of a composition. As in regard to the start, Tyagaraja has followed the artistic device of placing the *Arudi* before the *Drutam* (the second half of the eight unit *Adi Tala*), as in the song *Rama Niyeda*; on the *Drutam* as in the song *Kshinamai*; after the *Drutam* as in the song *Dasarathe*. The *Muktai* takes the song on to the *Eduppu* or commencement.

The three stages, commencement, middle and conclusion of a line in a song, known respectively as *Eduppu*, *Arudi* and *Muktai* are places where the words have to fit in properly, and with the rhythmic devices that Tyagaraja has introduced in his songs, they offer the kind of scope for *Laya Vinyasa* or rhythmic elaboration which is the delight of intelligent drummers who respect the independent language of the *mridangam* and use it in preference to trying to play the song on the drum. Tyagaraja's rhythmic innovations have had a profound effect on the subsequent development of the technique of playing the *mridangam*. Referring to his advance and retard technique, R. R. Aiyangar remarks;

"It threw open the flood-gates of creative activity in rhythm, leading to the phenomenal growth of its dimensions, *Pallavi*, *Swara prastara*, the solo turn for rhythmic instruments, etc. The elaborate rhythmic content of every song has to be scrutinised independent of its melody. The variety in tempo and the diversity in rhythmic phrases will be clear if the opening lines of a number of songs are sung or played in quick succession, with particular emphasis on the flow of rhythm (e.g., *Makelara*, *Parasakti*, *Brochevaru*, *Rama Nipai*, *Manasu Nilpa*, *Palukavemi*, *Sangita Jnanamu* and *Sri Rama Pada Ma*)."

LAYA & THE 'RATNAS'

A point of special interest is the purely *Laya* dominance in the *Pancharatna* compositions. Most of the movements and phrases in the five songs have been based on the *Solkattu* or the "drum-phrases" of the *mridangam*. It will be a rewarding experience to write down an entire *laya* notation for those songs. Such an exercise will benefit professionals and laymen alike. The following are examples of the kind of work that one has in mind.

JAGADANANDA KARAKA

A ga ni ta
Pa pa ni pa
Ta ka di mi (4)

Gu na ga na
Pa ni pa pa
Ta ka ju nu (4)

Ka che la sa
Ma pa ni pa
Ta dim ta ta....

Na ru na
Ma pa ma

Pa sa ma
Ni pa ma
Itta ki ta (4).

Na cha ra na
Sa ni pa ma
Ta ta ju nu (5)

Pa ra ma hi mat
Pa ma ga ma Pa
Tam ta ta ga
dee m (9)

Kavi ja na
Pa ma ri sa
Ta ka di mi (4)

Hrt sa da na
Ni pa ma ri sa
Dhi mi ta ri ta (5)

Su ra muni ga na
Sa ni pa ma ri sa
Ta din ga na Tom (6)

Vi hi ta
Pa ma pa
Ta ri ta (3)

Ni ra ni ti ja
Pa ni sa ri Sa
Tam + ta ta ga ta (8)

Ra ma na
Ma ri sa
Dhi mi ta (3)

Pa pa ga ja
Pa ma ri sa
Tam ta ta ka (5)

Nr sim ha
Ni pa pa
Ta tai ta (4)

Va ra thya
Sa ni pa
Ta ka di mi (4)

Ga ra
Ri sa
Ta dee m (3)

Ja ti nu ta
Sa ni pa ma
Jhu nu ta ki ta (5)

SADHINCHANE O ! MANASA

Sri Ven ka te sa
Pa da da pa pa pa
Dhim ta ki ta tam ta
(5+3)

Su pra ka sa
Ma ga ri ri
Ja nu ta di m ta
(3+3)

Sar vonna ta saj
pa ma pa ri sa ri
Ta ka iam ta ga nam
(4+4)

Ja na ma na
Da da sa sa
Ja nu tam ta (5)

Sa ni ke ta
Sa da ri ri
Ta ka tom ta (5)

na ka na kam Bara
ri sa ri ma ga
Ta ga di na ta (6)

Dha ra la san
Ri ma pa da pa
Kita ta ka tom (5)

nda la vi ra
ri ri sa sa
Dhi mi ta tom (5)

Ji ta ha re
Ma ga ri ri
Ja nu ta dheem (5)

Po ga da ga
Da da pa pa
Kita da Tom (5)

There is a whole field of research in the laya aspects of Tyagaraja's music that remains to be done.

NEW LIGHT ON PURANDARADASA'S LIFE

By Dr. V. V. SRIVATSA

Purandaradasa, a name to conjure with, was a composer, musicologist, philosopher, statesman, a vernacular poet with consummate skill and a bard who served the 'Bhakti' movement in peninsular India. He is acknowledged and acclaimed as the forefather of Karnatak Music, the 'Sangita-Pitamaha'.

His multifaceted personality is obscured by apocryphal anecdotes. Published biographies on Purandaradasa are a pathetic melange of historical, supernatural and mystic elements, whose relevancy is left to be resolved by the reaction of the readers. There is dire need to re-assess Purandaradasa — the object of this article.

BIOGRAPHIC DETAILS

(a) Period

The most authentic proof is provided by an inscription at Kamalapur, dating back to 1526 A.D. This inscription relates to distribution of land donated by Krishnadevaraya amongst three sons of Purandaradasa, for their upkeep. The age of the sons, Lakshmana Dasa, Hebana Dasa and Madhvapati is referred to, from which it is deduced that Purandaradasa was born in 1484.

In a composition, he allegorically refers to 'Sahasra Chandra Darshana' indicating thereby that he lived to see a thousand full moons or 81 years. Ample evidence is available to substantiate that he passed away on Paushya Amavasya day, in the year Raktakshi. Dating back by 420 years (multiple of 60) from

a Raktakshi year, 1985, his period was 1484-1565.

Purandaradasa did not live to see the Battle of Talikota, which took place six months after his death and spelt the doom of the Vijayanagar Empire.

(b) Place of Birth

Jnaneshwar and Namdeo had founded the 'Varkari' cult of worship of Vithala of Pandharpur in the late 13th century. The Adwaita or Bhagavata-Sampradaya of Marathi saint-singers prevailed since then in the Poona region. Purandaragarh, a fortress near Poona, is ascribed as the birth-place of Purandaradasa. This town has no special significance to devotees of Vithala; it was well-known and prosperous in Shivaji's era, the late 16th and early 17th centuries. The social milieu, language, folklore found in Purandaragarh are alien to those adopted by Purandaradasa. It is an anachronism to ascribe Purandaragarh as his birth-place.

Prior to becoming a Haridasa, Purandaradasa was known as Srinivasa or Seenappa Naik. This sub-caste is not found at Purandaragarh — but abounds in North Kanara and Shimoga districts of Karnataka. His birth place, *per-se*, has to be in a region where Vithalaworship was in vogue. Vithala, the presiding deity at Pandharpur, is also the tutelary deity of some mutts at Udipi. Purandaradasa composed only in Kannada, sans any Marathi-influence. His Vithala related to the Madhva-sect, not to the Varkari sect.

Shri Krishnarao Kabadral refers to an inscription at a village called Araga, near Tirthahalli, dating to 1464 A.D., pertaining to the prowess of a pandit "Bharata-shastra Visharavidh Somanat-hatmaja", in which this village is referred to as Pakashasanapura and the temple as Purandaralaya. It was a flourishing commercial-centre, with Udipi to the West, Hampi to the East and Pandharpur to the North-East. The use of the word "syala" for a tender-coconut, by Purandaradasa, links him to this region. His birth-place, in all probability, was Purandaralaya of Araga village.

(c) Gotra

The Kamalapur inscription nominates Purandaradasa to the Vasishta Gotra and to the Yajur-Veda sect.

RENUNCIATION

Undue and disproportionate importance is accorded to the 'nose-screw' incident in the life of Purandaradasa, culminating in his renunciation. We do not question the authenticity of this incident, as reference was made by Vijaya Dasa in a composition in praise of Purandaradasa.

Purandaradasa suffered bereavement in the form of a son's death. He laments that a sly-cat (Yama) snatched away in his absence, the beautiful parrot he reared (Devaranama — *Giliyu Panjaradlagilla*). In another composition he says that the child in the cradle vanished. (Devaranama — *Yarige Yaruntu*). In his younger days, he was pleasure-loving, parsimonious and perhaps, avaricious too. This bereavement made him a latent recluse and the 'nose-screw' incident served as a catalyst.

Divine interference apart, Seenappa Naik was shocked by his guilt-conscien-

ce, moral responsibility for uxoricide, the near-death of his wife. He declares that it is his wife who made him don the Tulsi beads, the Danda and set him on the spiritual path. He prays that there be thousands of such wives in the world, to guide their spouses.

*Hendatiya santati savira vagali
dandige betta hidisidalayya*

(Devaranama : *Adadadella Olithe*)

The primary credit goes to Saraswati Bai, his wife.

MIGRATION

Seenappa Naik forsook his home, hearth and avocation; his wife followed him suit. Reference records that during migratory transit through a forest, Saraswati was scared that thieves may rob her of a golden-goblet she conserved for her husband's use. Seenappa threw it away severing his last link with riches. A similar incident is found in the life of a Vaishnavite saint, Kooresha.

Some versions say that he first went to Pandharpur and stayed there for twelve years. This implies that he renounced money-lending and trading at the age of 28 or 29, by which time he was the father of four sons and a daughter. I am inclined to accept the view that his migration lasted for seven years.

There is no dispute that he sought refuge with Vyasraya in 1525 A.D. This tallies with the substance of the Kamalapur inscription. It is feasible that he left his home-town around 1518 A.D. at the age of 34, wandered around for about seven years and reached Hampi in 1525 A.D.

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HARIDASA SAMPRADAYA

Haridasas were members of an apostolic order, bound by a code of conduct and were Vaishnavites who worshipped Krishna of Udipi or Vithala of Pandharpur etc. They had to take formal vows or "Deeksha" from a Guru, who gave them a new name too. Although they renounced the world, they were not Sannyasis; they were permitted to live with their families. They could own no property and lived on alms collected by them. (Unchavrutti).

This movement could date back to 10th century, the era of Achalananda. Narahari Teertha is said to be one of the pioneers of this movement, but not much is clearly known about him. The famous saint of Mulbagal, Sreepadaraya (1422-1488) is considered as the real pioneer of this movement. He was a reformist, who regulated worship and curbed malpractices at the Tirupati temple and wielded considerable political influence, especially over the Rajah of Chandragiri. Vyasaraaya (1447-1539) followed the footsteps of Sreepadaraya and strove for rejuvenating the Haridasa movement.

Vyasaraaya appears to have adopted a two-pronged approach to preserve and propagate the Dwaita-Siddantha of Madhvacharya. The orthodox and the intelligentsia were looked after by the Pontiffs, the Pithadhipati-Sannyasis, while the common man's spiritual needs were catered to by the democratic Haridasa movement. Vadiraja (1480-1600), a disciple of Vyasaraaya and close associate of Purandaradasa, is better known as the Pontiff of the Sode-Mutt and is not intimately associated with the Haridasa movement.

Vyasaraaya found in Seenappa Naik (who came to Hampi), a Grihastha who

renounced wordly associations, having known pleasure and pain. He was the best suited prospect to carry on the Haridasa movement.

THE DASA-KOOTA

Vyasaraaya, an intellectual luminary of the Madhva cult, was also the author of monumental, metaphysical works such as *Nyayamruta*, *Tarka-Chandrika* etc. He is said to have defeated in debate renowned intellectuals such as Gadhadara Mishra of Kashi, Narasimha Yogi, Vajapeyee and Linganna Mishra. He groomed Vadiraja to succeed him, in the intellectual and spiritual sphere. The intellectual-group was known as the "Vyasa-Koota".

Vyasaraaya must have felt the need to bring the movement to the masses by means of the vernacular medium, which really, was tailor-made for the Haridasas. The group of Dasas, enrolled for this purpose, was the "Dasa-Koota". It appears that there was much animosity and rivalry between the "Vyasa-Koota" (who looked down upon) and the "Dasa-Koota". The Dasas were blamed for an incendiary accident at the Vithala temple at Hampi. Purandaradasa remonstrated at this affront. (*Devaranama — Dasara Nindisa Beda*).

Realising the prowess, sincerity and potential of Purandaradasa, Vyasaraaya went out of the way to back up the Dasa-Koota. Purandaradasa's gratitude was reciprocal :—

*Sreeshana bhajisuvada Adhikaari
naanaade*

(Sooladi : Vyasaraaya Charanakamala)

Purandaradasa was chosen to lead the mass-movement, the Dasa-Koota, by Vyasaraaya..

PAR EXCELLENCE

The portrayal of an impromptu transformation of Purandaradasa into a musician-cum-musicologist appears to be absurd. The basic training and pedagogic methods of Karnatak Music were devised by Purandaradasa. His knowledge is too profound to be deemed as 'instantaneous-inspiration'. He should have had some exposure and training in his younger days. His knowledge of music was an asset, when Vyasaraaya initiated him as a Haridasa.

His choice of the Raga Mayamalavagowla for the basic lessons is by itself an achievement. Purandaradasa added the higher 'Sa' to the seven-note scale, the Saptaka, to suit the eight-beat Adi Tala for the basic lessons. A master-stroke ! The seven Sarali-Varisais composed by him elaborate the set of eight-swaras in a simple and methodical way. Purandaradasa formulated the Janta-series, where the same Swara is used twice over. Janta-series was also only in the Adi Tala. Next came, Alankaras, where Swaras are used in an artistic and decorative way. Rhythm was introduced now to bring in the Seven Talas.

The next step were the elemental Geethas, where Swara and Sahitya were combined. His shift to Raga Malahari, an Audava-Shadava derivative of Mayamalavagowla, shows a scientific approach. The analytical methodology is much in evidence, making Purandaradasa, a musicologist par-excellence.

I subscribe to the view that the Pallavi-Anupallavi-Charana form of the Kriti was separately and perhaps concurrently developed by Purandaradasa. Regional chauvinism rears its ugly head to erroneously postulate Purandaradasa as a plagiarist, in this regard.

COMPOSITIONS

Purandaradasa is known to have met Vara-Siva Yogi, the Veerashaiva savant-musicologist, of Kollegal. Perhaps, he was influenced by him to some extent. The introductory verses or 'Ugabhogas' have similarities to the Vachanas of the Veerashaiva saints. The nucleus, the kernel, of a succeeding Kriti is succinctly expressed in the Ugabhogas composed by Purandaradasa. He is unique, in this regard.

His compositions called Sooladis were easy-methods (Soolu-Haadi) to illustrate and to learn the rhythmic structure of Talas. No other composer has such compositions to his credit. Subbarama Dikshitar has cited Sooladi songs in his magnum opus, the *Sangita-Sampradaya Pradarshini*.

We find complex kritis with several charanas set to Talas like Jhampa, Khanda-Ata and Dhruva. We find simple songs, the Devaranamas, suited for choral-singing too. Saint Tyagaraja adopted this method and composed Divyanama Sankeertanas.

Tradition holds that Purandaradasa composed 4,75,000 pieces. We do not have more than a thousand five hundred in vogue now, that too probably recensions only.

SPECIALISED COMPOSITIONS

(a) Pooja Songs

Tyagarajaswami's Utsava-Sampradaya Kritis of comparatively recent origin are well-known. Very few are aware that Purandaradasa preceded him in composing Pooja songs, encompassing rituals from Suprabhata to Shayana. Some examples are : —

- i) *Elayya Belagayidu* (Suprabhata)
- ii) *Snana Maduvayya*
- iii) *Ollano Hari Kollano*
- iv) *Tamboolava Kollu*
- v) *Laali Laali Namma Hariye*
- vi) *Dolu Dolu Krishna*
- vii) *Toogidale Rangana* (Jo Jo)
- viii) *Pavvalisu Paramatmane* (Shayana)

(b) Krishna Leela Songs

Krishnadevaraya married a Kalinga princess, who brought Jayadeva's *Gita-Govinda* to South India. Yet, the portrayal of Krishna by Purandaradasa implicitly follows the Harivamsha. There is no reference to Radha.

Purandaradasa transforms himself as the mother, Yashoda, like Vishnuchitta, the Periazwar, and his compositions illustrate Vatsalya to the child, Krishna. Some of his well-known compositions are as follows :—

- i) *Gopiya Bhagyavidu*
- ii) *Bare Gopamma* (A brilliant composition in Saurashtra depicting the Dashavatara)
- iii) *Jagadoddarana*
- iv) *Pillangoviya Chelva Krishnana*
- v) *Amma Nimma Manegallalli*
- vi) *Gummana Kariyadire Amma*

Krishna grows up to be a boy; some compositions relating to this stage are :-

- i) *Mella mellane bandane* (like *Thaye-Yashoda*)
- ii) *Aadidano Ranga*
- iii) *Pogadirelo Ranga*

The youthful Krishna, the Gopi-Manohara is depicted in songs such as :

- i) *Krishnamooruthi Kanna Munde*
- ii) *Saddu Madalu Bedavo Ninna Kalige.*

(c) Ramabhakti Songs

Purandaradasa was an ardent Ramabhakta too. Some of his well-known compositions are :-

- i) *Rama Nama Payasage*
- ii) *Ninna Nama Ondiddare Sako Rama*
- iii) *Rama Mantrava Japiso*
- iv) *Isa beku ittu jayisa beku*
- v) *Rama Rama Enniro.*

POET

Purandaradasa is comparable with Bhartruhari. If the latter wrote one hundred verses, 'Shatakas', on Niti and Vairagya, we find at least a hundred compositions by Purandaradasa on these subjects.

Some of his famous compositions on Dharma and Niti are :-

- i) *Manavajanma Doddadu*
- ii) *Dharma Shravana Videtake*
- iii) *Hege Uddhara Maduvano*
- iv) *Nindakaru Irabeku*
- v) *Ananta aparaadha enalli iralaagi.*

The Devaranama *Anugaalavu Chinte* by Purandaradasa, is but an echo of Bhartruhari's *Sarvam Vastu Bhayanvitam Vairagyameva Abhayam..* Purandaradasa's compositions of this genre, include :-

- i) *Enu Baradayo Brahma*
- ii) *Udara Vairagyavidu*
- iii) *Madi Madi Endu Mooru Maru*
- iv) *Saku Sakinna Samsara Sowkhya.*

In two of these songs he vociferously condemns ritualism, reminiscent of *Manasu Nilpa Shakti* and *Ksheenamai* — compositions by Tyagarajaswami.

As a vernacular poet, his language is noted for its chastity and simplicity. Kannada, in its sweetest form, shorn of unwarranted embellishment by Sanskrit words, was his medium of expression. Nevertheless, some contemporaneous words of Islamic origin have been used by him. Yet, the language is not colloquial. He was a past-master with poetic expressions like Slesha. The first line of a Devaranama is : *Turukaru Karedare Unabahudanna*.

This superficially means that one may partake food if invited by Muslims (Turukan). This would have been blasphemous to the conservative commoner, especially at a time when tensions prevailed between the States of the Bahamani Sultanate and the Vijayanagar Empire. What Purandaradasa really means is if milking is done (Karedare) from a cow (Turu) when the calf is there (Karu), one may partake of the product. What expressional felicity !

His poetic imagination was vivid. In a composition he holds that the water is not crooked even if the course of a river be so, the sweetness of sugarcane is not crooked if the cane be bent, the aroma of a flower not so if the stalk be bent; similarly, Your name, O Lord ! is not crooked even if I be so :

Na donkendadarenu ninna nama donke Vithala.

We can cite several examples but brevity bars us from further digression.

PHILOSOPHER

Purandaradasa composed songs on virtually all Gods of the Hindu Panthe-

on. A Vaishnavite though, he composed many songs on Shiva too. He was not a mere preacher. We can perceive several Upanishadic doctrines in his compositions.

Some examples are :-

1. *Hariye Sarvottama Hari Sarva Vishwamayam*
("Sarvam Yadidam Yatkinchya Jagat" — *Isavasya Upanishad*)
2. *Anuvaga Balla Mahattaga Balla, Anumagatteradu Ondaga Balla*
("Anor Aniyana Mahato Mahiyan" — *Swetashwatara Upanishad*)
3. *Olage nodi nimma hokkuva Parabomma*
("Yato Vacho nivarthante aprapya manasa ..." — *Taittiriya Upanishad*)

He subscribed in toto to Madhvacharya's dualism or Dwaitavada and condemned in no uncertain terms, those who subscribed to monoistic schools.

Jeevesharu Ondu embuva durvadiya
(Devaranama : *Gururayara Nambiro*)

He extolls the Bashya by Madhvacharya as "Sadbashya". Yet to him, all are Vaishnavas — children of Vishnu. He calls Shiva as "Parama Vaishnava"

(Devaranama : *Chandrachooda Shiva*)

He has dwelt in depth, in some compositions, on the Saguna-Nirguna Swarupa too.

DEVOTEE

He was a Bhakta but considered himself as the lowest-grade servant of the Lord's servants. He adored other Bhaktas like Ajamila, Gajendra, Dhruva, Panchali, Ambarisha etc., and embelli-

shed his compositions by citing their stories. His Bhakti is characterised by the five superior varieties of the nine types — Vatsalya, Madhura, Sevyā, Sakhya and Shanta Bhavas. This spectrum is seldom seen in the devotion of other composers.

He was a votary of continuous chanting of His name. See compositions like *Kaliyugadali Hari Namava, Smarane onde Salade* etc. His faith was unshakable. He was contemptuous of the rich and the powerful, despite his association with Krishnadevaraya. Very few realise that the Devaranama *Naninna dhyana-dolirudu* is the *Nidhichala Sukhama* of Purandaradasa school. See the similarity of expressions *Heena Manavarenu* used by Purandaradasa and *Heena manavashrayam* used by Dikshitar.

INTELLIGENCE SERVICE CHIEF

The "ploy" of "adulterating" rice with pearls, employed by Vyasaraaya and Krishnadevaraya, the incident associated with the Devaranama *Nimma Bhagya Doddado*, was used only to prove that Purandaradasa was incorruptible. The Haridasa movement, in reality, was a force to unite citizens of the Vijayanagar Empire by means of Bhakti, especially at a time when the spectre of Islamic invasion loomed large, in the foreseeable future. Purandaradasa was the honorary-chief of the empire's intelligence services. After Krishnadevaraya's demise, Purandaradasa fell out with Rama Raya, his successor. He perceived the degeneration of the society and his words are prophetic, even unto this day. (Devaranama — *Sathyavantarigidu Kalavalla*).

Treachery was rampant, political polarisation unfettered. The empire collapsed within six months of Purandaradasa's death.

He travelled by foot, throughout the length and breadth of the Vijayanagar Empire. From his songs, we notice that some of the places he visited were — Toravi and Narayanapura (Bijapur District), Belapur (Dharwar District), Hosanagara (Shimoga District), Udipi (South Kanara District), Belur (Hassan District), Mallur (Mandya District), Namakkal (Salem District), Kumbakonam (Tanjore District), Sholinghur (North Arcot District), Tirupati (Chittoor District) and, of course, Hampi and Pandharpur.

We do not find any composition specifically dedicated to Sri Rangam. Sreepadaraya's composition *Kangalidetako Kaveri Rangana* is famous; it is unlikely that Purandaradasa by-passed this holy city, while following the course of the Kaveri from Mallur to Kumbakonam. This mystery needs to be solved.

We find some supernatural occurrences in his compositions. Instances are very limited and are briefly given hereunder :-

- (a) Service of hot water, knock on head of Vithal appearing as Appanna, a disciple.
- (b) Stealing of the 'Kataka' or 'Kankana' and its being given to a Dasi. (Devaranama — *Muyyake Muyyi Teeritthu*).
- (c) Service of ghee by Vithal disguised as Appanna, when no ghee was available at Tirupati.

Most of the other incidents with a supernatural aura are after-thoughts or appendages.

TRIBUTES TO PURANDARADASA

The trio — Vadiraja, Krishnadevaraya and Purandaradasa, were disciples of Vyasaraaya. Once, when perhaps dejected, Purandaradasa is said to have asked his Guru that he had bestowed the material cum temporal powers to Krishnadevaraya and spiritual succession to Vadiraja and as to why he was being sidelined and discriminated. Vyasaraaya is said to have answered that he had bestowed on the blessed Purandaradasa with the "Bhakti-Samarajya" — which empire is everlasting, while other empires were ephemeral. Vyasaraaya declared that Purandaradasa's name will remain forever. Vyasaraaya declared :

Dasarendare Purandaradasarayya
(Amongst all Dasas, Purandaradasa is the crest-jewel)

How true !

Tyagarajaswami pays tribute to Purandaradasa in his prelude to the play *Prahlada Bhakti Vijaya* and equates him with two Rama-Bhaktas, Tulsidas and Bhadrachala Ramadas :

Durithavrathamulellanu
barimarchedi
Harigunamula baduchunepudun
Paravashudai Velayu
Purandaradaasuni
Mahimalanu dalacheda madilona."

Purandaradasa was Tyagaraja's inspiration. This subject is too vast to be compressed within the scope of this article.

Subbarama Dikshitar invokes the blessings of Purandaradasa, at the

commencement of the *Sangita Sampradaya Pradarshini*.

Are any more tributes called for ?

EPILOGUE

There are conflicting views as to whether Purandaradasa became a Sannyasi or not. If he did become a Sannyasi, where is his 'Brindavana' or 'Samadhi'? It is not found at Hampi, where he is said to have spent his last years. The Mandapa on the banks of the Tungabhadra, is only the place where he stayed, not his samadhi. Does that imply that he did not don ochre- robes of the monastic order and that his mortal remains were cremated?

There is no tangible answer to this question.

The Haridasa cult was carried on by Vijayada Dasa (1637-1735), Gopala Dasa (1721-1762) and Jagannatha Dasa (1728-1809). There was a semblance of continuance of direct lineage till about 1910. Nowadays, we find very few Haridasas, if any, at Navabrindavana, Manthralaya and Lingsugur. Efforts should be taken to preserve their repertoire for posterity.

It is a matter of regret, anguish and agony, that the majestic compositions of this composer are relegated to the 'also-sang' category. Will there be a renaissance? As stated earlier, there is hardly any authenticated biography on Purandaradasa, barring one exception, devoid of anecdotes and miracles. The time is ripe to re-estimate the real greatness, the value, of this saint-scholar-composer. His era is said to have heralded the 'Dawn of Karnatak Music'. Unless his history is established, has the day really dawned?

SIVAN—A BORN COMPOSER

By

S. R. JANAKIRAMAN

Music is not merely an art for entertainment or commercial value. We are told that when priests performed *yagna* (holy sacrifices), their consorts accompanied the holy chanting on their veenas. Music is by itself an *akhanda yagna* and all *nadopasakas* are *yagna purushas*. The song lore constitutes the holy mantras of the *Sangita Yagna*.

One of the '*nava vidha bhakti*' is *kir-tana*. Singing the glories of God is the safest path — *bhakti marga* and it is the guaranteed *mukti marga*. The Bhagavat Gita says : "*Dharma samsthanarthaya sambhavami yuge yuge*". So too, the Almighty commissions from time to time to the earth, His choice devotees to spread the gospel of *bhakti* through the melody medium. It is a never ending process. Papanasam Sivan holds such an exalted position in the firmament of music.

THE CHAIN THAT CONTINUES

There has been a voluminous output of song-lore-repertoire of musical compositions in different media. Our earliest child prodigy composer was Tirugnanasambandar who sang his first hymn in his third year. Thevaram, Thiruvachagam, Thiruppavai, Tiruvempavai, Naalayira Divyaprabandham — all these constitute our earliest hymnal music in Tamil medium. Though some of them are purely literary forms, later on, they developed into regular musical compositions set to rhythm and defined melody. This was followed by the for-

midable array of musical compositions. Songs of Muthuthandavar, Marimutha Pillai, Papavinasa Mudaliar and Arunagirinathar flooded the world of devotional music with their soul-stirring compositions. But quite unfortunately their original music is irrevocably lost. The Tamil musical lore of much later time had their added merits of recorded notation to be preserved, protected and passed on to the posterity. The songs of Arunachala Kavirayar, Gopalakrishna Bharati, the Tamil Padas of Ghanam Krishna Iyer, thus saw the light of the day. Kavi Kunjara Bharati lived from 1810 to 1895 and Vedanayagam Pillai from 1825-1900; and their compositions became popular. The grandson of Kavi Kunjara Bharati, Kotiswara Iyer and his *Kanda Ganamudam* are the next to be mentioned.

GENIUS COMPOSER

It is here the chain was kept unbroken by Sivan. It is something like the relay race in sports. Sri Sivan could be singled out as one composer in Tamil of a high order of merit and divinity. The art of composing had been ingrained in him. He was a 'born' composer. After all, Sivan was not born in a musically affluent circumstances. Nor was he born with a silver spoon in his mouth. He, as it is reliably gathered, does not even seem to have had any sound or systematic or rigorous training in music, under any stalwarts. It is much believed and accepted that he fell under the magic

spell of Nilakanta Sivan on the devotional aspect of music. It is only the intimate contact with Nilakanta Sivan that made Sivan the architect and the adept of the bhajana form of worship in the vernacular. Today we speak volumes of his sacred bhajana parties which were reverberating throughout the 'mada' streets of Mylapore around the Holy temple of Lord Kapaleswarar. Knowledgeable circles and sources confirm that he had developed a great admiration for the music of Konerirajapuram Vaidyanatha Iyer. He actually lived with him for seven full years. No wonder Sivan could develop the highest degree of musical culture marked by the enriched maturity of musical conception.

SUPER ORIGINALITY

Sivan had in him innate and potential talent in music and composing in an equal measure. His super powers of musical originality are fully revealed in the various ragas of different capacity. He has composed numerous pieces in Todi; more than 20 or 25 and almost an equal number, may be a little less, in ragas Sankarabharana, Kambhoji, Bhairavi, Kharaharapriya, Harikambhoji etc. Each and every one of the kirtanas in the said ragas is amazingly original and individualistic in construction. The music of no kirtana is found repeated elsewhere. The raga is introduced from different angles in different compositions and within the range, it hovers over the entire landscape, making the scenery perfect and congenial. *Undukula Deivam, Kadaikkan Nokki, Karthikeya, Taamasamen* — all in Todi are something like temple precincts with elaborate structures inside the 'sanctum-sanctorum' of which the jeevathma (Sivan) and Paramathma (Universal

soul) are found in perfect communion. In *Kaanak Kankoti* (Kambhoji) the presiding deity of Mylapore, Sri Kapali is bedecked with all *manikka, vaidoorya* and *navaratna* and one needs crores of eyes to enjoy the splendrous beauty of the form of the Lord.

Further, Kambhoji raga has been taken for the song. It is eminently suitable for descriptive purposes and also for expressing devotion. The raga devata of Kambhoji has been beautified with all the variegated gems. No doubt Sivan should have composed the song waking up in a trance after a deep and pensive meditation and contemplation of the Almighty. It is the strains of the vision of the Lord that appeared before him in his mind's eye that has caused Sivan burst forth his wonderful masterpiece. Really music (like mercy) is twice blessed. "It blesseth him that gives and him that takes".

Sivan's compositions seem for the most part, the spontaneous outpouring of a yearning soul. When we have seen in our midst Sivan growing as an inspired composer, the advent of the Musical Trinity and their contribution is no legend. Even granting that his compositions were the products of the conscious efforts on the part of the composer, the inherent merit is in no way of any lesser degree.

Sivan has composed in 87 Ragas. They include major ones like Shankarabharana, Todi, Mayamalavagowla, Bhairavi, Kharaharapriya, Harikambhoji etc. Ragas like Chakravakam, Natabhairavi, Keeravani, Gourimanohari, Charukesi, Sarasangi, Ramapriya, Hemavathi, Shanmukhapriya, Simhendramadhyamam, Latangi, Vachaspathi have also had their fill in his creation. Par-

ticularly, in Chakravakam, after *Inkodaya raaledanaapai* of Patnam Subramania Iyer, we have the master pieces of Sivan. His *Esane Inda, Unnai Ninaindu Ninaindu* are masterly hits. The latter song pertaining to film *Kacha Devayani*, a love lyric, brings in bold relief the essence of Chakravakam in its entirety.

Ragas of an admittedly limited scope like Balahamsa, Navarasakannada, Kannada (*Saravana Bhava Guhane*) were a challenge to him. No 'Naya' or 'Rakti' ragas of our music claiming all pride and glory were left untouched by Sivan. Some of the best specimens of his compositions are found in the *Rakti* ragas. A few may be mentioned : Devagandhari, Sourashtra, Neelambari, Atana, Huseni, Ritigaula, Ananda Bhairavi, Dhanyasi, Saveri, Kedaragaula, Sahana, Yadukula Kambhoji, Suruti, Madhyamavati, Hamsadhvani, Mohana, Bilahari, Natakuranji, Abhogi, Sriranjini, in addition to the traditional ghanapanchaka-Nata, Gaula, Arabhi, Varali, Sriraga.

MULTI-DIMENSIONAL SONGS

One of the highlights of Sivan's life is his association with films. His contribution to the music of the films is stupendous. It was the time when the classicality of music was at its highest ebb. There was no place for any cheap stuff. The reasons are not far to seek. Sivan was the main stock writer for the films. No wonder, we have the masterly creations both from the point of view of lyrics and melody.

Sivan had the catholicity of outlook. His liberal, religious outlook was not of course expression of indifference. Sivan was no sectarian. He was word-

ly wise too. He has composed a song in praise of Dr. Annie Besant — most appropriately in Vasantha raga. Of course, that was incidental. His Tana Varnas and Pada Varnas are perfect models of the specimen based on convention and tradition. He was equally at ease with slow and medium tempo. He has composed a Tillana too. So, Sivan's contribution to music is multi-dimensional.

The theme of his sahitya is varied and extensive; invocations, didactic themes, advice to the erring humanity, descriptions of several Gods and Goddesses on whom he had composed, crowding the songs with attributes and epithets that find expression in the respective deities in whose praise he had focussed his attention. In Sivan's compositions, we have short and sweet lyrics : *Naanoru Vilaiyaattu Bommayaa* (Navarasa Kannada), *Srinivasa Tiruvenkatamudaiyaan* (Hamsanandi).

We have grand epics also like :

Karthikeya — Todi

Kaanakkan Koti — Kambhoji

Aadum Deivam — Kambhoji

Sri Valli Devasenapate —

Natabhairavi

Ikaparamenumiru Ulagilum

Parasukham — Simhendramadhyamam

Taamasamen — Todi

Maaramanan — Hindolam

Chidambaram Ena — Kalyani

Maadayai — Vasantha

These are kirtanas of Sivan, dhatu-oriented and also matu-oriented.

As far as the selection of Tala is concerned, only those which had the

least complexity and were easy on re-ckoning and those which had all the rhythmical aesthetics were employed. That is why we have songs of Sivan in Adi, Rupaka and Chapu Talas in profusion.

Besides, the musical forms of a compelled and defined nature, certain semi-rhythmical and semi-musical forms like "kannis", "viruthams" and "chindus" were not lacking in his output of song-

lore. Sivan firmly believed that a composer ought to compose in the mother-tongue. His compositions in Sanskrit were however not lacking. Even in the employment of the language of Tamil, it was the Sanskritised Tamil and the words and diction were Sanskritic. Out of deference for the Great Tyagaraja, Sivan particularly designed some of his compositions to be specifically sung to the tunes of certain well-established kirtanas of Tyagaraja :

Sivan Keertanas

Karunai Seyvai — Hamsadhwani

Ninnarul Iyambalagumo — Ramakriya

Harane Innum Dayai Vallaiye —
Karnataka Behag

Tyagaraja Keertanas

Raghunayaka

Ninnenera Namminaaruraa

Nenendu Vedakuturaa

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ART FESTIVAL-1990

IN AID OF

SHANMUKHANANDA HALL RESTORATION FUND

SHANMUKHANANDA HALL, Bombay, described by the revered Rajaji as a "Temple of Music for Music by Music", had, in a quarter century, become a legend by itself as a hallowed venue for the National Integration and Cultural synthesis of the country. It provided an ideal environment for synthesising artistic and cultural excellence from all parts of the country and the Globe. The fateful day of 28th February, 1990 to put in cold print, was admittedly a sad day for thousands of lovers of Fine Arts and numerous patrons in particular who were utilising the Hall for several Charity programmes etc. To restore this prestigious Hall in its pristine glory by adopting modern technology in acoustics, airconditioning, lighting etc., is no doubt a stupendous effort on the dimensions of a national scale.



Smt. M. S. Subbulakshmi rendering Prayer Song

Towards fulfilling this objective, when the Managing Committee and the Board of Trustees of Sri Shanmukhananda Fine Arts & Sangeetha Sabha, as a first step, were toying with the proposal for conducting Fund-raising Festivals of Music-Dance-Drama and periodical Special programmes in Madras and in other Metropolitan cities of our country in a phased manner, the Music Academy Madras, a monument of Cultural landscape of India, came forward cheerfully offering generous assistance for conducting the 10-day Art Festival in Madras from 20th to 30th October, 1990. The

Academy Hall "TTK Auditorium" was thrown open for us absolutely free for conducting the Festival under the joint auspices of Music Academy and Sri Shanmukhananda Sabha. The Festival was inaugurated by the Governor of Maharashtra Shri C. Subramaniam, Smt. M. S. Subbulakshmi lighting the Kuthuvilakku and rendering the prayer song.

Our Sabha owes not a little debt of gratitude to the Managing Committee and the Trust Board of the Academy for their fine gesture. Also, we are beholden to the President of the Music Academy, the charismatic Shri T. T. Vasu, for his involvement and dynamism in guiding us at every stage towards achieving our laudable purpose.

Not to speak of the participating artistes for their total involvement and for their feeling of oneness for the cause by magnanimously giving their performances free of charge in the Festival. Our heartfelt thanks to all of them who are listed below :

Sangeetha Kalanidhi Shri Maharajapuram Santhanam, —
 Shri Nagai Muralidharan — Shri Vellore Ramabhadran
 Sangeetha Kalanidhi Smt. D. K. Pattammal — Smt. T. Rukmini —
 Shri K. V. Prasad
 Mandolin Maestro U. Srinivas — Shri Kovai Dakshinamurthy —
 Shri Guruvayur Dorai — Shri V. Nagarajan
 Shri Cho Ramaswamy for his Drama *Nermai Urangum Neram*
 Shri Madurai T. N. Seshagopalan — Shri M. Chandrasekaran —
 Shri Vellore Ramabhadran — Shri T. V. Vasan
 Shri T. V. Sankaranarayanan — Shri V. V. Subramaniam —
 Shri Thiruvarur Bakthavathsalam — Shri T. V. Vasan
 Smt. Vyjayantimala Bali, M.P.
 Shri Ilayaraja & Gangai Amaran & Troupe
 Miss Kalpalathika and Shri Vempatti Chinna Satyam
 Shri V. V. Subramaniam — Shri V. V. Ravi & Master Murari —
 Shri Thanjavur Upendran — Shri S. P. Mani.

Our gratitude is due in no small measure to the Chief Guests on the Festival days for their spontaneous donations and also to other donors.

Climaxing these came the remarkable response from the Life Insurance Corporation of India through the goods offices of its Managing Director Shri G. Chidambar for co-sponsoring the Festival. The gesture from Patrons of Advertisements in the Souvenir brought out on the occasion was something stupendous and overwhelming.

We are most grateful to Shri K. S. Mahadevan, Shri M. Krishna-swamy, Shri N. Sethuraman and other friends who toiled hard for the success of the Festival.

S. Seshadri



Sri C. Subramaniam, Governor of Maharashtra, inaugurates the Festival



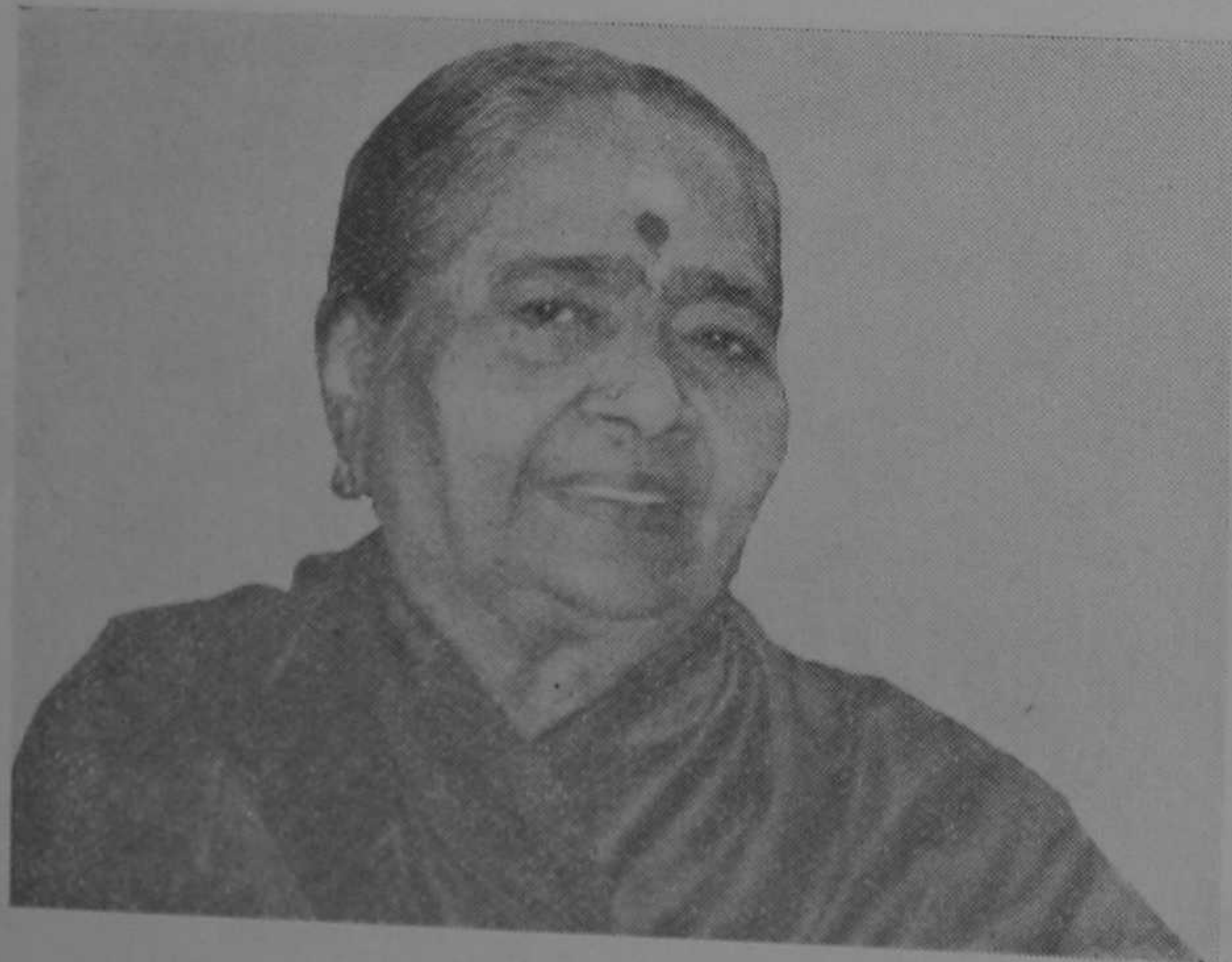
Stalwarts exchanging pleasantries during Festival



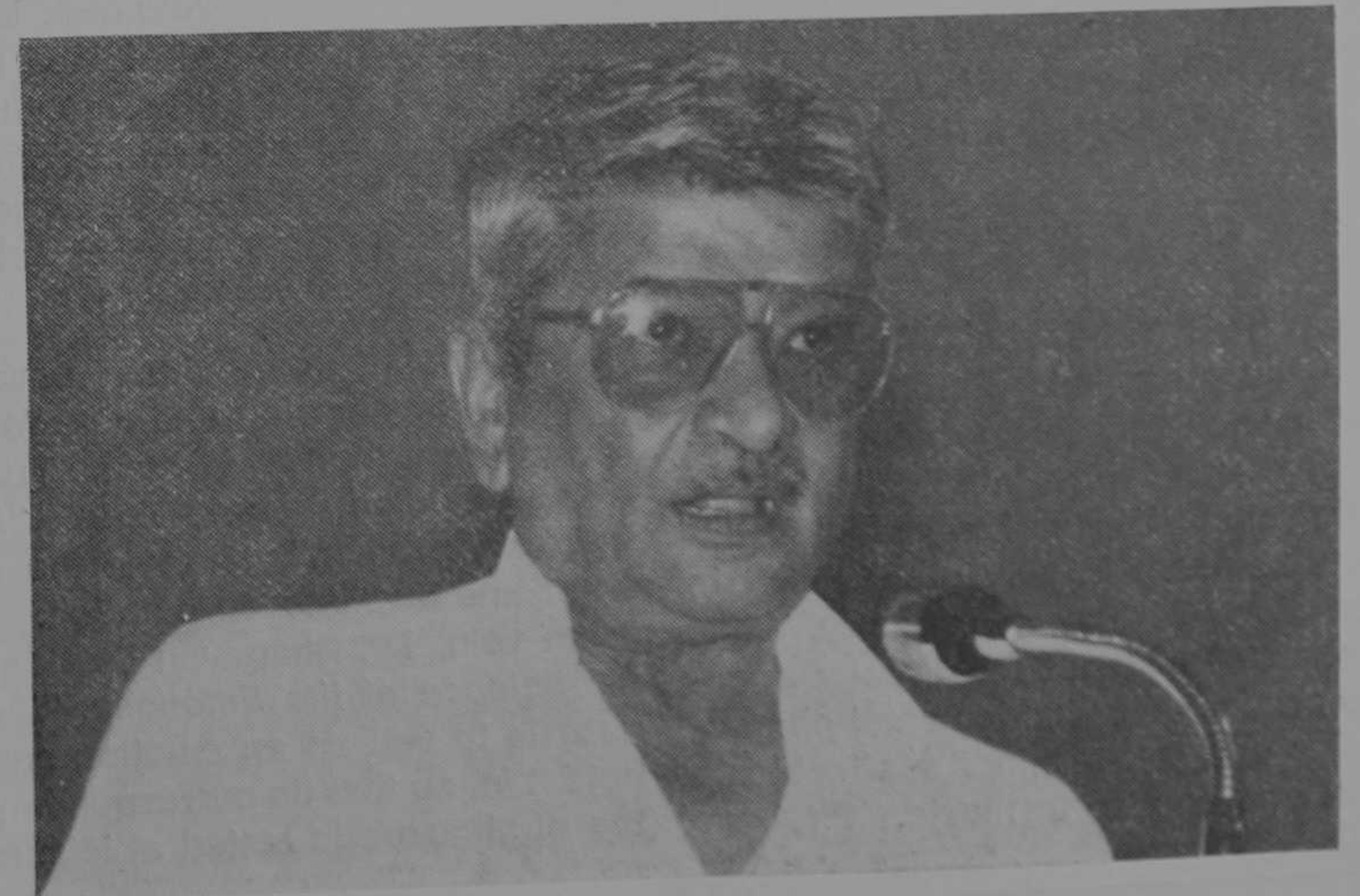
Smt. M. S. Subbulakshmi garlanding Smt. Vyjayanthimala Bali, M.P. during her dance recital.



'Nermai Pesum' CHO



Pattammals' "Pattu"



Sri T. T. Vasu proposes a vote of thanks

THE CONCEPT OF RASA *

By

JAIDEVA SINGH

It is the aim of this paper to examine what *rasa* means, what its exact connotation is and what are the main features of the experience of *rasa*.

The connotation of *rasa* has four ideas, namely, (1) sap, juice, (2) flavour, relish, (3) delight and (4) quintessence. All these four ideas are included in the word *rasa* as it is used in art. The simplest way of understanding its connotation is to analyse its meaning in connection with food. When we take a morsel of food, we move it about with our tongue, trying to extract its sap or quintessence. While doing so, we feel a peculiar relish and delight. Even so in art, emotion is the food and the artistic consciousness is the tongue. The resulting experience is *rasa*. I do not know if there is any word in any other language which can bring out the import of the word *rasa* in its fulness.

ARTISTIC EXPERIENCE

The words 'sentiment', 'motif', etc., have been proposed. Perhaps 'artistic experience' would be the nearest equivalent of this word in English. The Sanskrit rhetoricians have studied the concept of *rasa* in very great detail in connection with *kavya* or poetry. While all the details cannot be directly applied to music, a few fundamental characteristics are, to my mind, applicable to all art and so also to music. First, we

have to guard against confusing the word *rasa* with *bhava* or emotion. The tendency of *bhava* or emotion is to pass into action — *Bhavati iti bhavah*.

Bhava does not mean 'to be' but 'to become.' So also the word emotion is derived from the Latin 'e', out and 'moveo', to move. It is a moving out of the mind, it is that feeling which has a tendency to pass into action.

The emotion of fear leads one to escape or run away, the emotion of anger moves one to strike or utter harsh words, which is only verbal striking. When the emotion of grief overtakes us, we sigh, sob and may even swoon according to its intensity. But when an emotion is held in, detained, leisurely tasted, just as a morsel of food may be chewed and tasted in the mouth, then we have that modification of consciousness which is designated as *rasa*. *Rasa* is due to ruminating over or chewing the honeyed cud of emotion.

The Sanskrit rhetoricians have used *charvana* or chewing and *asvada* or relish as the synonym of *rasa*. Truly has it been said in *Pranava-vada*, "*Bhava-smaranam rasah*." *Rasa* is the calling up of and dwelling on emotion. In the same vein, Dr. Bhagavan Das says in his *Science of the Emotions*, "Its business is to call up an emotion and then hold it in, so that its correspondent feeling of pleasure is tasted at leisure."

* A paper presented at the symposium conducted by AIR.

EXPERIENCE OF DELIGHT

Secondly, an emotion may be pleasant or painful, but *rasa* is always an experience of *ananda* or delight. *Shokabhava* or emotion of sorrow is painful, but *karuna rasa* or the artistic experience of pathos is always one of delight. Even *rati-bhava* or the erotic emotion is not always a matter of delight, it is mixed with *chinta*, *nirveda* or anxiety and despondency, but *shringara rasa* is always an experience of delight.

Balabodhini, the commentary on *Kavya-prakasha*, says rightly

"*Loke harsha-shoka-karanebhyo harshashokaveva hi jayate : atra punah sarvebhya eva tebhyah sukhamitya-lau-kikatvam*."

(In the common experience of life, from joy you will have but joy, from sorrow you will have only sorrow, but in the experience of *rasa*, you will have delight from every emotion.)

Such is its peculiarity. Under the magic touch of poetry or music, every emotion is converted into an experience of joy. In actual life one may experience sorrow but when this sorrow is expressed in a *Raga* like *Piloo*, which is full of *karuna rasa*, it gives peculiar aesthetic joy.

As a matter of fact, all art is only an expression of an inward spiritual delight. Creation itself is a manifestation of the delight of the Supreme. As the great Kashmiri Pandit, Kshemaraja, puts it,

"*Anandocchalita Shaktih srjatyatmanam atmana*."

(The surplus of the delight of the Supreme spills over into creation). So also do the Upanishads say,

"*Anandadhyeva khalu imani bhutani jayante, anandena jatani jivanti, anandam/prayanti abhisamvishanti*."

(From the *ananda* of the Supreme are all creatures born, by it are they all sustained, and to that do they all return.)

EXPERIENCE UNIVERSALISED

Art has no other purpose but to express an inward delight. When we want to reach somewhere, we walk or travel. But when we have no other purpose but to express our inward delight, we dance. When we want to convey something to others, we talk, but when we have no such purpose to gain, but only to express our soul's joy, we sing. *Rasa* is, therefore, always an experience of *ananda*.

Thirdly, in *rasa* there is universalisation of experience. In actual life, the emotion of Dushyanta is his personal experience, or the emotion of Shakuntala is her personal experience, but in the medium of art, in Kalidasa's drama *Shakuntala*, the emotion is universalised. It is no longer the emotion simply of a king or the emotion of a simple maiden of the hermitage of Kanva that we experience, it is the emotion of man as man or woman as woman that captivates our heart.

When a Mira trills forth her experience of *viraha* or separation in a *Raga* like *Desha* — *Main virahin baithi jagun, jagat saba sowai ri ali* — we hear in it not only the pangs of Mira, but the heart-throb of humanity. For a full rea-

lisation of *rasa*, the listener or reader has also to shed his particularities as Mr. X or Y, and experience the emotion as man as such. This universalisation is called *sadharanikarana* by our art critics. They insist that without this *sadharanikarana*, we cannot have experience of real *rasa* but only of a *rasa-bhasa* — a pseudo-*rasa*.

DETACHMENT & FREEDOM

In one of the poems of the great poet, Rabindranath Tagore, someone puts a question to a bird, "How is it that you do not sing when you are resting in your nest, but begin to pour forth your music when you soar in the sky?" The bird replies, "When I am confined in the limits of the nest, I have no inspiration for a song. It is only when I break loose from the limits of the nest and soar into the limitless sky that I find my song." Even so when a poet or a musician breaks away from the limits of the narrow particular and rises to the plane of universal experience can he create *rasa*.

Again and again, our art critics insist on this, *aparimitabhava*, i.e., rising above the limitations of the narrow particular. Art requires a certain amount of detachment or emergence from the narrow particularistic self and emergence into universal experience *Sadhara-nikarana* or *aparimitabhava* is therefore an essential factor in the experience of *rasa*.

BECOMING ONE WITH

Fourthly, the experience of *rasa* is possible only in a certain condition of mind. Some of the critics have called it sympathy, but German thinkers have

rejected this word. They say that the word 'sympathy' does not adequately describe this experience, for 'sympathy' only means 'feeling together' or 'feeling with', but art experience is not feeling together but becoming one with the spirit of one's theme. In order to describe this mental state, they coined a new word "*Eurfulung*" which means 'feeling into'.

An English equivalent was coined, namely, 'empathy'. This word has now been incorporated in the revised edition of the *Oxford Dictionary*. Whereas sympathy means 'feeling with', empathy means 'feeling into'. But long before this idea even occurred to the Western thinkers, our art critics had dealt with it elaborately. In order to describe this state of mind, they used the word *tanmayibhavanam* or *tanmayasa*. It means 'becoming one with'. This is far more expressive than empathy.

The poet has to become *tanmaya* or one with his theme, the musician has to become *tanmaya* or one with the *raga-bhava* or spirit of the Raga in order to be able to express *rasa*, and so also the listener has to become *tanmaya* in order to enjoy that experience. It was for this purpose that *Ragadhyanas* were composed by our old masters. Abhinavagupta has very aptly described *rasa-vada* as *tanmayibhava* in his *Abhinavabharati*, commentary on Bharata.

Lastly, *rasa* is a unique experience which cannot be resolved into any common experience of man. That is why our *Shastras* have called it *alaukika* or *lokottara* or *vilakshana*. It is a transcendental experience. Art uses the medium of sense in order to pass beyond

sense. Poetry uses words; music uses sound; painting uses colour. These are all sensuous media, but the experience of *rasa* is supersensuous. That is why Mammata says in his *Kavyaprakasha* that it is entirely different from *laukika pratyakshadi pramana*, it is *lokottarasvasamvedana*, i.e., the experience of *rasa* is completely different from *laukika* or the ordinary common experience that we derive in this world from *pratyaksha* or sense, *anumana* or inference.

It is *lokottarasvasamvedana* or a transcendental experience in which the soul abides in its supernal *ananda*, its ineffable joy. So also Abhinavagupta says in *Abhinavabharati*, "*Rasana cha bodharupaiva kintu bodhantarebhyo laukikebhyo vilakshanaiva*" i.e., *rasa* is an experience which is different *toto caelo* from all the common worldly experience. It transports us into a region where we taste for a moment the inher-

ent *ananda* of the Self and leave behind us the fret and fever of life. It is *brahmanandasahodara*, i.e., it is akin to the '*ananda of brahm*'. We have this experience of *rasa par excellence* in music. Truly has a musician poet said :

I know not what I was playing,
Or what I was dreaming then.
But I struck one chord of music,
Like the sound of a great Amen.
It quieted pain and sorrow,
Like love overcoming strife;
It seemed the harmonious echo
From our discordant life.
It linked all perplexed meanings
Into one perfect peace,
And trembled away into silence
As if it were loth to cease.

Yes, such is the *rasa* that one experiences in the art of music. It quiets pain and sorrow and links all perplexed meanings into one perfect peace.

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THUS SPOKE THE SANGEETHA KALANIDHI

(Excerpts from the Presidential Address of Shri D. K. JAYARAMAN, at the 64th Annual Conference of the Music Academy, Madras)

I stand before you now at one of the most important, and the happiest, moments of my life and of my career as a musician. The distinction of this occasion I sincerely dedicate to the Almighty Lord who is present everywhere in the form of 'Nada Brahman', and to my elder sister and guru, Smt. D. K. Pattammal.

The late Justice Sri T. L. Venkatarama Iyer, Papanasam Sivan and Sri Thanjavur Sankara Iyer (who is happily with us still) have been loving patrons and guides to me in my music, and to them I am most deeply thankful. Day and night I have been protected in my life by the blessings of the great living Saint of our times, His Revered Holiness Sri Chandrasekharendra Saraswati Swamikal of the Kamakoti Peetam in Kanchipuram. At the golden lotus feet of Sri Paramacharyal I submit the distinction that the Music Academy has chosen to confer upon me.

The metropolis of Madras is known in the wide world for a variety of important reasons. Foremost among the glories is the fact that we have the Music Academy here. For six decades and more now, the Music Academy has been rendering noble service to musicians, *rasika-s*, students, researchers, and others, in short, to Music itself. It enthuses votaries of art in a variety of ways, runs a Teachers' College of Music, publishes a learned journal, awards prizes and scholarships, confers

distinctions and accolades, and holds an Annual session in Dec.-Jan.

For each year's session, the Academy elects a distinguished votary of music to be the President of the Conference, and confers upon that chosen person the title of 'Sangeetha Kalanidhi' (Repository of the Treasure of Music). Not only in Tamizhnadu, not only in South India, but in the whole of this country and abroad too, a 'Sangeetha Kalanidhi' is accorded the highest regard.

Music is an ocean, so vast and deep that it is beyond sounding. Bathing in it, swimming in its tides, and diving deep into that ocean, my sister Pattammal has brought forth untiringly some of the finest and most estimable of pearls. At seventy years of age and more. Pattammal maintains that she is still a learner only. She who knows so much and knows it so well and thoroughly, if she says that she is only a child in front of the ocean, who am I then, but the veriest neophyte, a little babe, for whom the elder sister herself is a 'sagaram'? From that 'sagaram' this little brother has, through the grace of God, been able to take just a tea-spoon of music's vast and enchanting knowledge. For that I am most grateful, to God, and to my 'guru'-sister.

MUSIC FOR GOD

The Great Trinity of our composers, and other devotees and innumerable practitioners of the enchanting art of

Karnatak music, have driven it home unto us beyond any question that this art, fundamentally, at heart, and at its best, is raised on the strong base of 'bhakti', of devotion to God. I am reminded at this stage of a story that has come down to us from the reign of the outstanding Moghul Emperor of India, Akbar the Great. In his illustrious court sang the great *Ustad*, Mian Tansen. Akbar was greatly enamoured of his music. On a particular occasion, Tansen took the Emperor to listen, in disguise and from a hiding-place, to the devotional singing of his *guru* in his private temple at home. The *guru* completed his prayers and started singing ecstatically. The listening Emperor was moved to tears. Tears gleaming upon his cheeks, Emperor Akbar exclaimed to Tansen, "You sing well, but how much better by far does your *guru*!" Tansen is reported to have replied, "Indeed, Sire, he does. But why not? I am one who sings in the company of men for my Emperor, but my *guru*, he is with the angels singing for God".

Apocryphal or not, the story tells us a great deal about our music. In most parts of the world, music, as an art, is closely connected with religion, with the high reaches of man aspiring to spiritual exaltation and even to attain the condition of the Divine. The great English poet, John Dryden, for instance, calls the whole of creation a manifestation of music!

"From Harmony, from heavenly Harmony, This Universal Frame began"

he wrote, in his *Song for St. Cecilia's Day*.

Harmony is the basis of Western music, melody that of ours. But on music's closeness to religion all people

are agreed. We tend to consider music as one of the greatest, finest arts in Creation, and God Himself has been apostrophised as embodied in the *Seven Swara-s* and as the sum of all the beneficences that flow from combinations of the *Seven Swaras*. The easiest and the pleasantest of the many available forms of revering the Divine is through the means of music. Our great saints and *siddha purusha-s* have empirically demonstrated the validity of this truth. No matter in what time or clime, even in the midst of dingly competing crass, commercial considerations, music has the capability inherent in it of taking us close to God. In his great Kalyani composition, *Nidhi Chala Sukhama, Ramuni Sannidhi Seva Sukhama*, Sri Tyagaraja has stated no less than a universal principle that is bound to provide the basis of all well-being.

Yet, it would be idle for us to pretend that musicians and other artists can totally ignore the need for adequate means. Just as the physical body and voice are the fountain of the spiritual experience of music, so too economic means are the rock-foundation on which artists can thrive. The need to guard against economic insufficiency in their lives is as much the responsibility of musicians as it is that of society whose members the musicians thrill and elevate.

SOME PRESSING NEEDS

The majority of musicians spend years under the tutelage of a preceptor. They train hard, both under his eye and on their own. They listen widely to expand their musical consciousness, imagination, and singing, playing skills. Between the ages of twenty and twenty-

five, they are ready to take to the platform, and gain acceptance by listeners. From then perhaps they have a career ahead, of twenty-five to thirty years, in which they must earn their need of this world's goods, and name and fame.

Within that stretch an artist must earn and put by the means that will be needed by the person and the musician's family in old age. Tragic would be a life in which everything flowed easily like a song in the years of fame and earning, and grim poverty comes to beat its pitiful cymbals in old age. For artists to avert such sad fates, we need co-operative endeavour by musicians, the support of enlightened patrons, the help of Government and purposeful initiative by institutions like our Music Academy.

With your indulgence I shall state some pressing needs. The Government of India has a scheme under which promising learners of music are awarded a scholarship of Rs. 400 per month for two years. You can easily see that, with the cost of living being what it is today, that sum is hardly adequate. I would like strongly to suggest that the monthly amount be raised to Rs. 1,000, and the duration of the scholarship extended to last three years from two.

We have an excellent practice of commercial organisations extending favourable employment opportunities to promising sports-persons. Aspiring young musicians too should be so cared and provided for. I would also suggest that nationalised banks extend scholarship-loans to young students who seek to pursue music seriously.

Elder musicians too have their own problems. Not all of the seniors have

instinctive, or acquired, economic can-niness. For such musicians as need help, the Music Academy, as an organisation, can render a most-needed and valuable service. I have in mind a scheme which the Academy can implement jointly with perhaps the Life Insurance Corporation. It will be in the nature of an Insurance-linked Musicians' Provident Fund, and have in its fold all musicians who register themselves in it. From such registrants premium amounts can be collected once a month or once in a quarter, to go into growing savings, which can provide the musicians comfort in old age, or for their families in the event of something untoward happening to subscribers.

Even if we were to get down to work on this scheme straightaway, it might take us two to three years before it is fully functional. In the interim we have to consider the plight of several senior artists who have gone into old age and suffer the privations of cruel indigency. I feel that the Music Academy should take the initiative to come up with a Benevolent Scheme to cover such deserving people to whom every dawning day is a grim problem.

In making these suggestions I have the principle in mind that senior musicians, who have done well by society, are entitled, in return, to gestures of gratitude when they are in dire need of such expressions. I hope you will not take me to be impractical when I say that Income Tax concessions will be in order for deserving musicians. Nor when I suggest, that at least for those who are (National Award Winners) the Indian Railways could grant two first-class passes for not more than six journeys in a calendar year. I trust that the Academy will promote action to make

representations to the authorities concerned for these suggestions to be implemented.

EVERGROWING

Let me now come to the young. It behoves the seniors, with their vast experience in the field and of the world to act as pathsetters, encouragers and enthusers to young aspirants. Only, that society will preserve its heritage properly and develop with new vigour, in which the elders are respected and cared for and where the seniors pass on the benefit of what they have learnt, practised, reflected upon, digested and found valid. If we want our society and arts and music to be well-founded and vigorous in development, this precept cannot be ignored.

Today there are far many more young enthusiasts of Karnatak music, that they are so eager to learn the system, and that the boys and girls display such felicitous proficiency in doing so.

There have always been, there now are, and I doubt not that there will be in future, long-faced persons to bemoan, "Alas, Karnatak music is doomed. It is gone, gone, gone!" Cassandras of this variety seem to enjoy immortality. But I will say to them, "By all means let your wailing be immortal. But there is no substance in your complaint. Karnatak music is hale and healthy. It is growing, and it will be more durable than all your ceaseless complaining!"

To prove the pessimists wrong, happily here, there and everywhere we see sprouting and flourishing splendid new talent in a host of young boys and girls. I can certainly declare, with my hand

held on the heart of revered Karnatak music, that today's youth, pre-vision and guarantee a remarkably bright and splendid future for themselves and for Karnatak music — be it as singers, or as instrumentalists.

Let me elaborate this point. Boys and girls today are eager to learn and to learn well. They are not afraid of rare *raga-s*; the ghana *raga-s* they take in their stride confidently and sweetly. They are quick to grasp technical nuances. Ragam — Tanam — Pallavi is rendered excellently by them. Neraval and Swara-prastaram, the tricks of Tisram, Misram and Khandam in rhythm — all these demands they smilingly meet.

CAUTION & TIPS

But I would be failing in my duty if I did not point out one or two areas where young learners ought to do better. Being patient with the learning process is one of them. They ought to spare more time for the art, and practise it ceaselessly.

Hereabouts, there is also a duty cast upon the parents and other well-wishers of our young students of today. Too often these people tend to push the aspirants, wishing and wanting and compelling them to learn a lot, learn it all fast, and rush to the performing stage to gain money and fame, again all in a hurry. I feel that they should not do this. Karnatak music is, above everything, a sweet and reposeful offering, dedicated reverently to God. Its worst enemy is restlessness and haste.

NEED TO NURTURE 'BANI'

For young learners I would like to offer some essential tips. They should seek out and place themselves under a

proper *guru*. They should trust, implicitly, the master's vast knowledge and experience, his methods of teaching, and, above all, his instinctive and shrewd understanding of the proper rate and speed of progress appropriate to each student.

Another important point I will stress is that students should acquire a firm grounding in the style ('*bani*') of music that their *guru* follows. Today we do not have the old 'guru-kula' system, and we need not be plunged into regret therefor. But students should make the most of their intimate face-to-face sessions with their preceptors, and absorb the finer nuances. Once such a strong foundation comes to be laid, there are now available any number of aids and means for students to expand their knowledge and perception. Books, notations of songs, records, cassettes, radio and television, public concerts, all of these provide an unprecedented number of opportunities for young people to listen and learn from the finest music of the greatest masters, both of the past and of the present.

Stick to the basics of your *guru's* teaching, understand the shape and feel of *raga-s* in the depths of your loving heart, cultivate and practise perfect pronunciation, and aim to sing and play at your very best on every occasion, pleasingly, purposefully, reposefully, and be sure never to cease the process of learning all the time. That will be the sum of my advice to young students of Karnatak music. No musician, no listener, can afford to forget the reposeful nature and calm soothing quality of music that is in fact prayer.

I must say a few words now about *rasika-s*. Listeners have their tastes spread across a wide range. *Loko Bhinna Ruchih*, says the tag: tastes vary. But one thing is for sure. The best music will not fail any taste, from the elementary to the most refined.

Hence it will be the prime duty of every performer to give on every occasion his or her very best, never compromising on quality and never making any excuse. *Rasika-s* too must be bound by some principles. They should not enter and leave auditoria as and when they please in the midst of the rendering of pieces, distracting the musician.

QUALITY Vs QUANTITY

I am not one of those who lament that the shortened duration of present-day concerts has affected the quality of Karnatak music. I strongly believe that, with proper planning, in a concert of two-and-a-half hours one can start conventionally with a *varnam*, incorporate one or two *ghana-raga-s* done with some elaboration, have short interlude pieces skilfully placed, include a *Ragam-Tanam-Pallavi*, accommodate *tani avartanam*, and round things off a *raga-malika viruttam* followed by popular end-game favourites.

* * *

Would I be treading on thorny ground by referring to the role of critics? Healthy criticism is something on which the best arts will thrive; it will also educate and improve the levels of taste in the general public. But things go outrageously wrong, when in some hands the pen is wielded as a sword to wound persons. If, for instance, critics maintained a code that they will write on only that which is good and worthwhile, even the absence of notice of a particular concert or its dismissal with a curt brevity of reference will more than amply provide the negative tone of criticism. Even as we need reposeful music, we need too balanced and sober criticism.

In conclusion I hail Tamizh and Tamizhnadu, our great country Bharat, and the noble art of music, and humbly invoke the grace of Almighty God for the success of our endeavours.

BOMBAY CULTURAL SCENE

The Sabha's December (8th) concert of O. S. Thyagarajan, in a specially erected pandal at Indian Gymkhana grounds, Matunga, drew quite a crowd. The artiste gave his best. He has a fine voice that tends to project a crisp presentation in fulness of tune. While he clicks well and his style is pretty marketable, one would feel, a more mellowed *raga alapana* and general rendition is a justifiable need at professionalism.

The selection of items was very good where a remarkable Janaranjani (*Nadadina*) stole the show. Kharaharapriya (*Chakkaniraja*) and Shanmukhapriya RTP were of a very high order. The Misra Nadai pallavi bore out a good artistry and execution. A good team work with the accompanists had noticeably gone into the presentation. It must be said that Svaraprasthara has to be cut to a smaller size and proportion in the recital, in general.

Vitthal Ramamoorthy (Violin) was pretty good in his picking up and reproduced the musician's creative skill in a satisfactory manner. But, his bowing at the instrument, one would remark, admits of greater 'sowkhyabhava' and elegance of appeal. Ramesh-Vasan team (mridangam/ghatam) was quite enthusiastic. But, is it necessary that so much of noise has to find a place in the concert? The musician's style of rendering, in itself, has an in-built tempo. Justifiably, the percussionist's role has to be rather sober so as to ensure general appeal.

Chips of the old block, no doubt, G.J.R. Krishnan and Vijayalakshmi, the brother-sister duo of the Lalgudi house, proved they are artistes in their own right. Playing a Violin duet the next day

Krishnan took the lead with a quietitude and maturity, while Viji dovetailed into his style with fine synchronisation.

The duo went into an Aradhana spirit, you may say, paying their homage to the family's Saint-Guru Sri Tyagaraja even a month in advance. For their major fare was from Tyagaraja's compositions, some of which rare and ideally suited for instrumental rendition. Save Dhanyasi and Sahana, the old-world charms of Ragas which Krishnan and Vijayalakshmi beautifully delineated respectively, and the majestic Kambhoji and sophisticated Dharmavati, (RTP) the rest like Kiranavali, Manoranjani, Bindumalini added fragrance to the concert. Keeping their improvisation refreshing and their rendition refined, they entered into swara dialogue that was interesting. A peep into Niraval would have left them unscathed of any comment for in their Gayaki style, it would have added some more classical weight.

Dikshitar Day Celebrations at Mini auditorium were arranged on 16th December when students of the Shanmukhananda Vidyalaya and Bombay-based artists participated in good fervour. Dikshitar's Navagraha compositions were well rendered by Sabha students. Veena duet by Anuradha & Suman, vocal recital by Kum. Sheela were to be particularly taken note of for an appreciative assessment. The mridangam students of Vidyalaya Teacher, T. S. Nandakumar, participated with good level of competence for the various recitals. Among the Bombay-based artists, youngsters stole the show. The vocal recitals of Sowmya Subbaraman and Uma-Priya (duo) bore out a good standard. Sowmya proved that she, in

disciple by G. N. Balasubramaniam who had a natural flair for music, a rich imagination, a translucent and vibrant voice and a vivacious, style of singing that made him the heart-throb of the listeners.

As the saying goes, 'like Guru, like shishya', MLV rose to be one of his enchanting minstrels and carved a niche for herself.

There could be no better exponent of GNB's compositions than Vasanta-kumari in whose renditions the Guru's creations acquired a rare sparkle.

Besides like her guru, she too trained a number of disciples who are shining stars in the musical firmament : Kanyakumari her accompanying violinist who has been with her for a long time, Charumathi Ramachandran, Sudha Raghunathan, Meena Subramaniam and Yogam Santhanam, to mention a few.

MLV's contribution to light classical music and cine music had been none too insignificant. She firmly believed that by having classical-based and raga-based music in films and eschewing hybridisation one could improve the taste of the audience. She was an authority on Purandaradasa's Devarnamas.

She had little to complain about, against organisers or patrons. Nor did she have any difficulty with her accompanists. She had been one of those who were fortunate enough to have had steady accompanists, who could toe her line to make her concert a grand success.

However, she nursed resentment towards senior male accompanists who displayed their reluctance to accompany top women artistes like herself.

Although Palghat Mani Iyer, the mridangam wizard, accompanied her in the later days, no violinist willingly came forward.

For the past few years she had been keeping a low profile as her voice had lost its lustre and fluency though there was no dampening of her imagination or her spirit. Illness stalked her now and then.

But even if her concerts were few and far between, audience thronged the venue for a thrill in the bits that came off brilliantly. Her *pallavis* were still spell-binding.

It was thought that her settling down at the Rishi Valley School on a teaching assignment would help her make a comeback.

Occasional appearances were there, some of which proved to be quite memorable. Her last in Bombay was at the Shanmukhananda Silver Jubilee Celebration. Heartbroken at the Hall's fire tragedy, she promised to render fund-raising benefit performances. But all that is now silenced as the killer disease finally claimed her life creating a void in the music world. And it was rather unfortunate that the Doordarshan serial *Sadhana* did not include her.

The question, "After GNB, who?" never arose as M.L.V. was at the height of her career, flourishing the *Bani* of her guru.

But the question, after MLV, who? certainly plagues you.

Can any of her disciples rise up to her level?

— Sulochana Rajendran
Courtesy : Free Press Journal

படைப்பு சிறியது, மகிமை பெரியது

By பி. கே. ஸ்ரீனிவாஸன்

ஸத்குரு ஸ்ரீ தியாகராஜர் வடமொழியில் பல உறுப்புகள் இயற்றியிருக்கிறார் என்பது யாவரும் அறிந்த விஷயமே. அவைகளில் ஒன்றுதான் ஸ்ரீராமாஷ்டிர ராகத்தில் அமைந்துள்ள "தேவ ராம ராம பஹாதேவ ராம". இது ஒரு அற்புதப் படைப்பு, பழக்கத்தில் அதிகம் இல்லாததினால் இதைக் கேட்டு அனுபவிக்க வாய்ப்பே இல்லாமற் போய்விட்டது. மேலும் மற்ற கீர்த்தனங்களை போல இதன் இசை வடிவத்தை சாதாரணமாகப் புத்தசத்தில் காண்பதுவும் மிக அரிதாக இருக்கிறது. ஒரே சரணம் கொண்ட இந்த மிகச் சிறிய கீர்த்தனத்தில் சவிதா சாதூர்யம், அர்த்தபுஷ்பி, ப்ராஸம், யமகாலங்காரம், கலப்படமற்ற ராகவடிவம் இவைகள் எல்லாவற்றையும் அடக்கி வைத்திருப்பதைப் பார்த்தால் வியப்பே ஏற்படுகிறது. மேலும் இதன் பொருளை சரியாகப் புரிந்துக் கொள்ளாமல் தவறாக பொழிபெயர்க்கப்பட்டிருப்பதை நினைத்தால் வருத்தமேற்படுகிறது.

கீர்த்தனை கீழ்வருமாறு :

பல்லவி

தே3 வ! ராம! ராம! மஹா-

தே3 வ! ராம! ராம! ராக4 வ!

அனுபல்லவி

பா4 வ ஜாரிருப கே2 வ

பா4 வ! பாவநாவ! மஹா (தேவராம)

சரணம்

சங்கர! கருணாகராநி-

சங்கர த4 ருதஸர! ப4 க்தவ-

சங்கர! த3 னுஜஹர! நிச்

சங்க! ரஸிக! த்யாகராஜ (தேவ)

கருத்து வேற்றுமை

பலர் கீர்த்தனத்திற்கு உரை எழுதியிருக்கின்றனர். கூர்ந்து கவனிப்பின் அவைகள் பொருத்தமற்றதாகவும் ரஸமற்றதாகவும் புலப்படுகின்றன. முக்கியமாக ராமனையும் சிவனையும் இவ்வொரே கீர்த்தனத்தில் பேத புத்தியின்றி துதிப்பதாக எழுதியிருக்கிறார்கள். திருவாரூர் தியாகராஜ ஸ்வாமி மீது இயற்றப்பட்டதோ என்று கூட சந்தேகப்படுகிறார்கள். தியாகராஜ ஸ்வாமிகள் சிவன், அம்பாள், கணபதி, ஷண்முகம் என்று சைவ பரமான பல கீர்த்தனங்களைத் தனியாகவே செய்திருக்கும்போது, தனக்கு சிவ-விஷ்ணு வேற்றுமை புத்தி கிடையாது என்பதை தெரிவிக்க ஒரே கீர்த்தனத்தில் குழப்பியிருக்க மாட்டார். ஏனெனில் அவர் ஒரு சிறந்த வாக்கேயக்காரர் என்பதை நாம் நினைவில் எப்போதும் வைத்துக்கொள்ள வேண்டும்.

மொழிப் பெயர்ப்பாளர்களில் பெரும்பாலோர் பதங்களைச் சரியாகப் பிரிக்காமலும் கருத்தைத் தவறாகப் புரிந்துகொண்டும், ஸாஹித்தியத்தைப் பிழையுடன் எடுத்துக் கொண்டும், இதன் விளைவாகச் சுற்றி வளைத்து பொருள் கூறி ஒரு குழப்பத்தையே உருவாக்குவதாகத் தெரிகிறது. இதனால் உயர்ந்த இந்தக் கீர்த்தனமுட ரஸமற்றதாக இருக்கிறது எனலாம். இது விஷயம் சிவ மொழிப் பெயர்ப்புகளை எடுத்துக்கொண்டு பரிசீலனை செய்வோம்.

முதலில் தெலுங்கு மொழியில் உள்ள ஒரு விளக்கத்தை கவனிப்போம்1.

“இந்து ஸ்ரீராமனிகினி சிவுனிதனி அபேதமுனு பாவிஞ்சி கீர்த்திஞ்சினு. மஹாதேவ அனுநதி சிவுனியந்து ரூப. பாவஜாரி ரூப = மந்த சத்ருவைந சிவுனி ரூபமன வாடனியு அனி பாவமு. கேல பாவ பாவந = தாண்டவ பாவமுசே லோக முனு பாலன மொளர்சுவாடு (சிவதாண்டவ ஸ்ராமணமு தர்சனமு பாப ஹரமு). ராமுனி பக்ஷமந் துனு — கேல பாவமு = ந்ருத்ய கீத முலசே ஆதந்திஞ்ச வாடனியு ஸமன்வயமு. சங்கருடு = ஸுகமிச்சிவாடு. கருணாகருடு” அநிசம் = எல்லப்புடு, நன்னு அவ = ரக்ஷிப்புமு. கரத்ருத சர = சாமுலனு தரிஞ்சின வாடு. தனுஜாஹவ நிச்சங்க = ரக்ஷிஸ் ஸம்ஹாரமந்து சங்கலேனி வாடு. ரஸீ = ரஸஞ்ஞடைன த்யாகராஜு கலவாடு. லேக, த்யாகராஜ ஸ்வரூபடனி தம ஜன்மஸ்தமன திருவாரூரிலலோ ஸ்ரீத்யாகராஜேச்வருனி லுஞ்சி கீர்த்திஞ்சினு ரனியு செப்பவத் ஸுனு. தன இஷ்ட தைவமைந ராமுனிதா ஸகல தேவ தலனு அபிந்நமுக் பாவிஞ்சுட தியாகராஜ ஸ்வாமி வாரிகி ஸஹஜமனனு ப்ரத்யேகிஞ்சி ராமுனி சிவுனிதா ஜேர்ச்சி இந்து கீர்த்திஞ்சுட விசேஷமு.”

மொழி பெயர்ப்புக் குழப்பம்

தெலுங்கிலுள்ள இதன் கருத்து — “இக் கீர்த்தனத்தில் ஸ்ரீராமனையும் சிவனையும் வித்தியாசமின்றி பாவிக்கிறார். மஹாதேவ என்பது சிவனையே என்பதில் ஐயமில்லை பாவஜாரி ரூப = மந்தனையே எரித்த சிவன் ராமன் விஷயத்தில் காமனுக்கு வசமாகாத வன் என்று பாவம். கேல பாவ பாவந = நடன பாவத்தினால் உலகத்தைப் பரிசுத்த மாக்குபவன். (சிவ தாண்டவ ஸ்ராமணமும் தரிசனமும் பாபத்தைப் போக்கும்). ராமன் விஷயத்தில் (கேல பாவமு) ந்ருத்ய கீதரதி சளிஞல் ஆனந்தமடைபவன் என்று ஸமன்வயம். தனுஜாஹவ நிச்சங்க = ரக்ஷிஸ் ஸம்ஹாரத்தில் சந்தேஹமற்றவர். ரஸீ = னுன தியாகராஜனுடன் கூடியவர். அல்லது

தியாகேசு முர்த்தியான தான் பிறந்த ஊரான திருவாரூரில் கோவில் கொண்டிருக்கும் ஸ்ரீத்யாகராஜ ஈச்வரனின் விஷயமாக கீர்த்தனம் செய்திருக்கிறார் என்றும் சொல்லலாம். தன் இஷ்ட தெய்வமான ராமனிடம் எல்லா தேவதைகளையும் வித்தியாசமின்றிப் பாவிப்பது தியாகராஜ ஸ்வாமிக்கு இயற்கையானது, தனிப்பட்ட முறையில் ராமனையும் சிவனையும் சேர்த்து இந்தக் கீர்த்தனத்தை இயற்றி இருப்பது விசேஷம்”.

இதில் மஹாதேவ என்பது சிவனைத் தான் குறிக்கிறது என்பது சரியல்ல. ஏனெனில் விஷ்ணு ஸஹஸ்ரநாமத்தில் மஹாதேவ எனும் ஒரு பெயர் வருகிறது ப்ரஹ்மாதிரி: கீர்த்திபேர மஹாதேவ : ஸ உச்சபதே”^{8a, 10} அதாவது ப்ரம்ம ரூபரதி தேவர்கள் பந்து போல் விளையாடுவதால் இயன் மஹாதேவன் தீய்பதி = கீர்த்தி இதிதேவ; என்ற விபரகாணத்தை அனுசரித்து பாவப்ப விளக்கம். ஆறையினால் இப்பதம் அவதார புருஷ னு ராமனைக் குறித்தும். நடன பாவத்தினால் உலகத்தை பரிசுத்தம் செய்பவர் எனும் விளக்கம் உசிதமான கருத்தை வெளியிடுவதாகத் தெரியவில்லை. சிவனையும் ராமனையும் சேர்த்து இக்கீர்த்தனம் அமையதாக இல்லை என்று நிச்சயமாக கூறலாம்.

தெலுங்கில் உள்ளதையே தமிழாக்கம் செய்து. பின் குறிப்பில் ‘தியாகராஜநுத’ என்று வராமல் ‘த்யாகராஜ தேவ’ என்று வருவதைச் சுட்டிக் காட்டி பாவஜாரி ரூப! கேல பாவ, சங்கர என்ற பதங்கள் சிவ பெருமானை குறிப்பதாகத் தோன்றுவதாக தனது தமிழ் மொழி பெயர்ப்பு புத்தகத்தில்³ ஒரு உரையாசிரியர் கொடுத்திருக்கிறார். இதன் காரணமாக இது திருவாரூர் தியாகராஜபெருமானைக் குறிக்கக் கருதி என்ற தோன்றுவதாக முடிவு எடுக்கப்பட்டதும் ஆராமந்நதாகத் தெரிகிறது.

இக் கீர்த்தனத்திற்கு 1933 ஆம் வருடம் செப்டம்பர் திசை வாரமலரில்⁵ ஸ்ரீமான், ஸி. ஆர். ஸ்ரீநிவாஸப்பய்யரின் உரை

விளக்கம் பிரசுரிக்கப்பட்டிருக்கிறது, அதில் “இந்தக் கீர்த்தனம் வெகு விசித்திரமாக அமைக்கப்பட்டிருக்கிறது. மஹாதேவ, பாவஜாரிரூப, சங்கரவென்ற பதங்களால் இது சிவனைப் பற்றின கீர்த்தனம் என்று பெரும்பாலும் எண்ணும்படியாக வெகு சாமர்த்தியத்துடன் செய்யப்பட்டிருக்கிறது” என்று ஆரம்பித்திருந்தாலும், மேற்கொண்டு ‘சங்கர’ வென்ற பதம் நான்கு தடவை காணப்படுகிறது. பரமசிவனும் ராமனும் வேறல்ல வென்ற கொள்கையை உபதேசிப்பதற்கு இது ஒரு புதிய வழி போலும்” என்று எழுதி ஒரு குழப்பத்தில் முடிக்கிறார்.

“ஏதாவது”, “எவரனி நிர்ணயிஞ்சிரா” முதலான பல கீர்த்தனங்களில் தியாகராஜர் மிகத் தெளிவாக எடுத்துக் கூறியிருக்கும்போது, அக் கருத்தை சிறந்தவாக் கேயக்காரரான அவர் இக் கீர்த்தனத்திலும் புத்த எண்ணியிருந்தால் ஏன் இதில் பதங்கள் தெளிவாகவும், கோர்வையாகவும் காணப்படவில்லை? ஸ்ரீமான் ஸி. ஆர். ஸ்ரீநிவாஸ அய்யங்காருடைய முடிவில் பொருள் விளக்கம் திருப்திகரமாக இல்லை. பதங்களை “பாவஜாரி ரூப! அகில பாவ! பாவன்! தனுஜாஹா” என்று பிரித்து எடுத்துக் கொண்டிருக்கிறார். இவைகளைக் குறித்து பாடபேதம் என்னும் தலைப்பில் மேலும் சிந்தனை செய்வோம்.

பாட பேதம்

“க்ருதிமணி மாலையில்”⁶ ஸ்ரீரங்கராமானுஜ அய்யங்கார், ‘தெய்வத்தன்மை வாய்ந்து தேவ தேவனாக விளங்கும் ராகவனே! சிவனாக உள்ளத்தில் திருவினையாடல் புரிபவனே! பவக் கடலுக்கு ஒரு தோணிபோல் விளங்குபவனே! நலம் செய்யும் கருணாநிதியே! எப்போதும் கையில் ஏந்திய அம்புகளுடன் காட்சியளிப்பவனே! பத்தர்களை வசப்படுத்துகிறவனே! அஸுரர்களை மாய்ப்பவனே! ஐயமொழிந்து நல்லுணர்ச்சி பெற்ற தியாகராஜனுடைய குலதெய்வமே’ என்று

கருத்தை எழுதியிருக்கிறார். இதில் குழப்பத்திற்கு இடமில்லை என்றே சொல்லலாம் ஆனால் ‘பாவ நாவ’ என்று ஸாஹித்தியத்தை எடுத்துக் கொண்டிருப்பது சரியல்ல ஸ்ரீமான் கே. வி. ஸ்ரீநிவாஸய்யங்காரும் இதே பாடத்தைத்தான் பின்பற்றி இருக்கிறார் ‘நாவ’ என்றால் தோணி, ஆனால் இதற்குப் பொருந்துமாறு கடல், ஆறு என்ற கருத்தை தெரிவிக்கும் சொற்கள் எதுவும் கீர்த்தனத்தில் இல்லை. ‘பவஸாகர நாவ’ என்றால் இவர் கூறும் கருத்து பொருந்தும். மேலும் ஸாஹித்தியத்தை ‘பாவ’ என்று இருவரும் எடுத்துக்கொண்டிருக்கிறார்கள். ஆகவே தான் கூறும் கருத்துக்கு சம்பந்தம் இல்லாமல் பதம் இருக்கிறது என்ற ஒரு குறையைத் தவிர. மற்றபடி அதிக விளக்கம் கூறாவிட்டாலும் கவி ஹ்ருதயத்தையொட்டி விருமற்றுப் பொருளைத் தெரிவித்திருப்பது இந்த ‘க்ருதிமணிமலை’. ஒன்றுதான்.

ஆசிரியரின் கருத்துறையும் விளக்கமும்

வட மொழியிலுள்ள இக் கீர்த்தனத்தின் உருவம் ஆரம்பத்திலேயே கொடுக்கப்பட்டிருக்கிறது. அவ = காப்பாற்று என்ற வினைச் சொல் ஒன்றைத் தவிர மற்ற பதங்கள் எல்லாம் ஸம்பாதனமாக அமைந்த நாமங்கள். பல்லவியில் தேவ! ராம! என்றும் அனுபல்லவி, சரணம் இவைகளின் முடிவில் பல்லவி பாடப்படுவதால் மஹாதேவ ராம! த்யாகராஜ தேவ! என்று பதங்களை பல்லவியுடன் இணைத்துப் பொருள் கூறுவதுதான் முறை. இதன்படி கோர்வையாகக் கருத்து வருவதை கீழ்க்கண்டவாறு காணலாம்.

தேவ = தேவனே! ராம! ராம! மஹாதேவ = தேவர்களுக்கிடையே தேவனாக இருப்பவனே! ராவே! பாவஜாரிரூப கேல பாவ = சிவனுல் தான் களிப்பதென தற்காக த்யானிசெப்படுபவனே! பாவந = (உன் நாமத்தைச் சொல்லுபவர்களை) தூபம்

யாடலவனே! அவா = என்னை ரகசிப்பா
யாக, பறாதேவராம = ஈசனுக்கு இனிய
வனராம! சங்கர = நன்மையைக் செய்
பவனே! அந்ஸம் = கருணாகர = எப்போ
தும் ஈணை புரிவனே! கரத்ருதஸர =
ஈயில் அம்புனை ஏந்தியிருப்பவனே!
பக்தவசங்கர = பக்தர்ஈனை தன்னிடம் வசீ
கரிப்பவனே! தனுஜஹர = அரக்கர்களை
அழிப்பவனே! நிச்சங்க = (எல்லாம் நன் கு
கற்றறிந்ததால்) சந்தேசம் எதுவும் இல்லாத
தேள்வான புத்தியை உடையவனே!^{9a}
ரங்க = சிறந்த ஈனனே! த்யாகராஜ
தேவ! இந்தத் த்யாகராஜனின் இஷ்ட
தெய்வமான ராம!

த்யாகராஜரின் ஸாஹித்ய சைலி

ஸ்ரீ த்யாகராஜர் தன் கீர்த்தனங்களில்
தனக்கே உரியதான ஒரு வெகு அழகான
ஸாஹித்ய பாணியை கையாளுகிறார். பல்
லவியின் ஆரம்பப் பதம் சாதாரணமாக இருக்
கும். ஆனால் அதன் முடிவில் அல்லது அனு
பல்லவி, சரணங்கள் இவைகளின் முடிவில்
ஒரு பதமோ அல்லது அர்த்தபற்ற சில சொற்
களோ எழுத்துக்களோ இருக்கும். தனித்து
இவைகளுக்கு பொருள் கூறமுடியாது.
ஆனால் பல்லவியைத் திருப்பி எடுக்கும் போது
இதே பதம் அல்லது சொற்கள் பல்லவியின்
ஆரம்பப் பதத்துடன் சேர்ந்து ஒரு தனிக்
கருத்தை உருவாக்குவதாகவோ அல்லது அந்
தப் பல்லவியின் கருத்தையே சோதிக்கும்படி
யாகவோ அமையும். இந்த ஸாஹித்ய
சைலியை முதலில் சில உதாரணங்களுடன்
விளக்கி, பிறகு இக் கீர்த்தனத்தில் எப்படி
இது கையாளப்பட்டுப் பொருத்தமான கருத்
தைத் தெரிவிக்கிறது என்பதைப் பார்ப்போம்.

மோஹன ராகத்திலுள்ள "பவநுத"
என்ற கீர்த்தனத்தை எடுத்துக்கொள்வோம்.

குறிப்பு: ஈ இந்த கீர்த்தனத்தை தில்லைஸ்தான பாடப்படி டாக்டர் சீமா அவர்களின்
பிரதான சிஷ்யரான ஸ்ரீமான் S. பார்த்தஸாரதி அய்யங்கார் அவர்களிடமிருந்து
கற்றுக்கொள்ளும் பாக்கியம் எனக்கு கிடைத்தது. இக் கட்டுரையை 16-4-88
அன்று அமரரான அவர் ஞாபகார்த்தமாக அஞ்சலியுடன் சமர்ப்பிக்கிறேன்.

'பவ' என்றால் சிவன், 'நுத' என்றால் துதிக்க
கப்படுபவன். ஆகவே பல்லவியில் 'பவநுத'
சிவனால் போற்றப்படுபவன் என்ற கருத்து
வருகிறது. அனுபல்லவி, சரணங்கள் இவை
களின் கடைசிப் பகுதியில் 'கமலஸம்' என்ற
சொற்கள் வருகின்றன. கமல என்பதால்
தாமரை என அறிகிறோம். 'ஸம்' என்பதற்கு
பொருள் கூற முடியாது. எனவே 'கமலஸம்'
என்பது அர்த்தமற்ற பதம். ஆனால் இது
பல்லவியிலுள்ள "பவநுத" என்பதுடன்
இணையும்போது "கமலஸம் பவநுத" என்
ருகி பிரம்ஹ தேவனால் துதிக்கப்படுபவனே
என்ற ஒரு அழகான கருத்தை வெளியிடு
கிறது. இக் கருத்து பல்லவியில் சொல்லப்
பட்ட "பவநுத" எனும் கருத்துக்கு முற்றிலும்
வேறுபட்டதாக இருக்கிறதை நன்கு கவனிக்
கவும்.

இதுபோலவே கல்யாணி ராகத்திலுள்ள
ஒரு கீர்த்தனத்தின் பல்லவி "ஈசபாஹி
மாம்" என்று ஆரம்பிக்கிறது. பல்லவியின்
முடிவில் "ஐகத்" எனும் பதம் பல்லவியைத்
திருப்பும்போது "ஐகதீசபாஹிமாம்" என்
ருகி பல்லவிக்கு ஒரு மெருகை ஏற்றுகிறது.
இதனால் தான் சில கீர்த்தனங்கள் அனுபல்
லவியில் ஆரம்பித்து பிறகுதான் பல்லவி
பாடப்படுகிறது. "குருலேக" என்ற கௌரி
மனோஹரி க்ருதி இதற்கு ஒரு சான்றாகும்.
நல்லது கெட்டது எல்லாவற்றிற்கும் ஆசிரி
யர்கள் இருக்கிறார்கள். ஆனால் தத்துவ
போதனை செய்து கரையேற்றுவதற்கு ஒரு
நல்ல குரு வேண்டும். ஆகவே அனுபல்லவி
யின் கடைசியில் தனித்து உள்ள "ஸத்"
எனும் பதம் பல்லவியுடன் இணைந்து "ஸத்
குருலேக" என்ற அழகான கருத்தை உரு
வாக்குகிறது. பா⁴ வத்தை அனுசரித்துப்
பாடப்படும் மார்க்கமான இதுவே தில்லை
ஸ்தான வழியாகும். ஈ

ராக மகிமை

இந்த ஸாஹித்ய சைலி இப்பொழுது
இந்த ஸௌராஷ்டிர கீர்த்தனத்தில் எப்படி
மிளிக்கிறது என்பதைச் சற்று பார்ப்போம்.
பல்லவி ஆரம்பத்தில் 'தேவ' என்ற ஒரு
நாமாவை தொடர்ந்து 'ராம' எனும் மற்றொரு
பெயர் வருகிறது. அனுபல்லவியின்
முடிவில் 'மஹா' எனும் தனித்து நிற்கும்
சொல் பல்லவியைத் திருப்பிப் பாடும்போது
தேவ, ராம என்ற இரு பெயர்களுடன்
இணைந்து 'மஹாதேவ ராம' என்று ஒரே
பெயராக அமைகிறது. 'ஸ்ரீ ராமராம ராமேதி
ரமே' என்று ஈச்வரனே பார்வதியினிடம்
கூறினபடி ராமனை இடைவிடாமல் ஜபிப்ப
தால் சிவனுக்கு மிகவும் பிரியமான ராமனா
கிறான். இவ்விதமே சரணத்தின் முடிவிலுள்ள
'த்யாகராஜ' எனும் பதம், பல்லவியிலுள்ள
'தேவ' என்பதுடன் சேர்ந்து 'த்யாகராஜ
தேவ' என்று ஒரே பெயராகி த்யாகராஜ
னின் தெய்வமே என்ற பொருளைத் தரு
கிறது. இக் காரணத்தால் 'நுத', 'விநுத'
'ஆப்த' முதலிய பதத்திற்கு அவசியம் இல்லை.
இந்த ஸாஹித்ய பாணியின் சிறப்பை அறிந்
தால் 'நுத' வராததினால் இது சிவனைக்
குறித்து இயற்றப்பட்ட உருப்படி என்ற ஒரு
முடிவு எடுக்கப்பட மாட்டாது.

குழப்பங்களின் காரணம்

கீர்த்தனம் மிகச் சிறியதானாலும், பாட
பேதங்கள் அதிகமாக இருக்கின்றன. முத
லில் பல்லவியை எடுத்துக்கொள்வோம்.

1. "தேவ ராமராம மஹாதேவ ராம
ராமராகவ". (தில்லை ஸ்தானம்)
2. "தேவ ராம ராம மஹாதேவ
ராகவ" (1, 3, 4, 5, 6)
3. தேவ ராமராம மஹாதேவ ரகுவர்"
(2)

இவைகளில் பல்லவியின் முடிவுப் பகுதி
யில்தான் நாமாக்களின் வித்தியாசங்கள் உள்

ளன. இதனால் கருத்தில் மாறுதல்கள் எது
வும் ஏற்படாது.

சரளமான அனுபல்லவியின் பாடபேதங்
கள்தான் குழப்பத்திற்கெல்லாம் காரணம்.
இதைச் சரியாகப் புரிந்துகொண்டால், கீர்த்
தனம் ரஸமுள்ளதாக இருக்கும்.

1. பா⁴ வஜாரிருப கே² ல பா⁴ வ! பாவ ந
அவ || மஹா (தில்லை ஸ்தானம்)
2. பா⁴ வஜாரிருப கே² ல பா⁴ வ! பா⁴ வ
நாவ [2, 6]
3. பா⁴ வஜாரிருப! கே² ல பா⁴ வ! பாவந
அவ! [1, 3, 4]
4. பா⁴ வஜாரிருப! அகி² ல பா⁴ வ!
பாவந அவ. [5]

இங்கு பாவஜாரிருப, கேல பாவ என்று
இரண்டு பதங்களாகப் பிரிக்காமல் ஒரே பத
மாக எடுத்துக்கொள்ள வேண்டும். அகில
மாக என்பதும் சரியல்ல. பா⁴ வ நாவ
என்று கூற இடம் கொடுக்கவில்லை. ஏனெ
னில் படகுக்கு கடல் எனும் வார்த்தை இல்
லாததினால். பாவந-அவ என்று இரண்டு
சொற்களாக எடுத்துக் கொண்டால்தான்
பொருள்கூற நன்கு அமையும். பாவந என்
பது விஷ்ணுவின் ஆயிரம் நாமங்களில்
ஒன்று⁸⁶. இச்சொல் 'அவ' என்பதுடன்
இணைந்து பாவநாவ என்று ஆகிறது. எல்லா
உலகங்களையும் பரிசுத்தமாக்குபவன் என்று
ராமனைப் பார்த்து அகஸ்தியர், "பாவந ;
ஸர்வலோகானாம் த்வமேவ ரகுநந்தன"^{9b}
என்று கூறுகிறார். "பாவஜாரிருப! அகில
பா⁴ வ! பாவந!" என்று பதங்களைப்
பிரித்து எடுத்துக்கொண்டு சிவனுருவில் இருப்
பவன், ஸகல ஜீவ கோடிகளின் இதயத்தில்
அந்தர்யாமியாக வசிப்பவன், யாவற்றையும்
பரிசுத்தம் செய்கிறவன் என்று ஸ்ரீமான்
ஸி. ஆர். ஸ்ரீநிவாசயங்கார் பொருள் கூறு
கிறார். சரணத்தில் சங்கர என்ற ஆரம்பப்
பதம் வருகிறதால், இங்கு பாவஜாரிருப

என்று எடுத்துக்கொண்டால் புநருக்தி ஏற் படுகிறது. சிறந்த வாக்கேயக்காரரான தியாகராஜருக்கு ஒரு குறையை உண்டாக்கு கிறது. தவிரவும் அஸாவேரி ராகத்திலுள்ள “ஜனகஜா” எனும் கீர்த்தனத்தில் ஸ்வாமி களே “பாவஜாரி ரூப ஸதன” என்று உப யோகப்படுத்தியிருப்பதை இங்கு ஞாபகப் படுத்திக் கொள்வது உசிதம். எனவே “பாவஜாரி ரூப கேல பாவ” என்று ஒரே பதமாகத்தான் எடுத்துக்கொள்ள வேண்டும்,

சரணம்; சங்கர என்று நான்கு தரம் வந்தாலும் மூன்றில் எழுத்துக்கள் பிரிந்து தனிப்பட்ட அர்த்தத்தைத் தருகின்றன, முத லில் சங்கர என்றால் நன்மையைச் செய்பவன் என்று பொருள் மிகவும் பொருந்தும். இக் கருத்தை வெளியிடும் வகையில் ஸ்வாமிகளே ராமனை சங்கர என்று சந்திர ஜ்யோதியில் உள்ள “சசிவதன! பக்தஜனவன! சங்கர! நே தாளகலநா” என்ற கீர்த்தனத்தில் தனிப்பட்டு ராமனையே குறிக்கும்படி உபயோ கித்திருக்கிறார். இங்கு சிவன் உருவத்தில் இருப்பவன் என்று கருத்தை சொன்னாலும் தப்பிதமில்லை. ஏனெனில் பதினொரு ருத்திரர் களில் சங்கரனாகத்தான் இருப்பதாக கண்ண னின் கீத வாக்கியம்¹². மேலும் ஸீதை அக்னி யில் பிரவேசித்தவுடன் பிரமனை முன்னிட்டுக் கொண்டு ராமனைப் பார்த்து எல்லா தேவர் களும் துதிக்கையில் “ருத்ராணம் அஷ்டமோ ருத்ர:” அதாவது ருத்திரர்களில் எட்டாவ தான சங்கரனாக நீர் விளங்குகிறீர் என்கி ருர்கள்.^{9c}

“அநிசம்”—எப்போதும். இப் பதத்தை “கரக்ருத” என்பதோடு சேர்த்து பக்தர்களை ரக்ஷிப்பதற்காக எப்போதும் பாணங்களை கையில் ஏந்தியிருப்பவன் என்று எல்லோரும் எழுதியிருக்கிறார்கள். இதில் தப்பிதம் இல்லை எனலாம். இருந்தாலும் இந்த வினை எச் சத்தை சங்கர, தனுஜஹர, பக்த வசங்கர முதலியவைகளுடன் சேர்த்து பொருள் கூறி

னாலும் பொருந்தும். ஆனால் கருணாகர என் பதுடன் சேர்த்து “அனிசம் கருணாகர” எப் போதும் கருணை புரிபவன் என்றால் மிகவும் ரஸமாக இருக்கும். கடற்கரையில் விபீஷ ணன் சரணடையும் சமயத்தில், “சுகீவ! விபீஷணன் என்ன! அந்த ராவணனையா னாலும் நான் ஏற்றுக்கொள்வேன், அழைத்து வா நீ அவனை”^{9d} என்று சொன்ன கருணைக் கடல் அல்லவா ராமன்! மேலும் யுத்த களத்தில் கடும் பகைவனான ராவணனிடத்தி லும் “இன்று போய் நாளை வா” என்று கருணை உள்ளத்துடன் சொன்ன வள்ளல்.

மன்னிக்கமுடியாத பெருங்குற்றம் செய்த காகாசுரனிடத்திலும் உயிரைப் போக்கும் பிரம்மாஸ்திரத்தை ஏவியும், “வதாரஹமபி காகுஸ்த; க்ருபயா பர்யபாலயத்”^{9e} என்ற படி அவனைக் கொல்லாமல் காத்தருளின. இதைவே வேதாந்த தேசிகள்: “அமிர்தரஸ் வாதினியில்”¹¹,

“ஆகண்டலன் மகனாகிய ஆவலிப் பேறிய ஓர்

காகம் பிழைத்திட கண்ணழிவே செய்த காகுத்தனை”

என்கிறார். இந்திரன் மகன் காகம் உருக் கொண்டு பிழை செய்திட, அதற்குத் தண்டனையாக அதன் ஒரு கண்ணை அழித்தான் ராமன் என்ற சாதாரணமான கருத்தை வெளியிடுவதாகத் தோன்றினாலும் இரு பொருள்பட பேசுகிறார் அவர். அதா வது உயிரைப் போக்க பிரம்மாத்திரத்தை ஏவினான் ராமன். காகாசுரனும் முவுலகம் திரிந்து கடைசியில் ராமனிடமே வந்து சரண டைந்தான். பின்புறமோ அஸ்திரம் இவனு யிரைக் குடிக்கக் காத்துக்கொண்டிருக்கிறது. ராமனின் கருணை உள்ளம் அவனை காப்பாற் றத் தூண்டுகிறது. எனவே வேறு வழி யின்றி ஒரு கண்ணை மாத்திரம் போக்கி அக் காகம் பிழைத்திட செய்கிறான். மேலும் தனது தசாவதாரத் தோத்திரத்தின் முடிவில் பத்து அவதாரங்களையும் சிறப்பித்துக் கூறு கையில் “கருண காகஸ்த”¹³ என்ற அடை

மொழியுடன் வர்ணிக்கிறார். இவைகள் அனைத்தையும் நினைத்துப் பார்த்தால் “அநி சம் கருணாகர” என்பதில் ரஸானுபவம் அதி கமாக இருப்பதாகத் தெரிகிறது.

தனுஜஹர நிச்சங்க
தனுஜஹர நிச்சங்க
தனுஜஹர நிச்சங்க

என மூன்று பாடங்கள். வடமொழியில் “ஆஹவ” என்றால் யுத்தம். தனுஜ + ஆஹவ — தனுஜஹவ. நிச்சங்க என்று ஒரே பதமாக எடுத்துக்கொண்டு ராகுஸர் களுடன் யுத்தத்தில் தனக்கே வெற்றி என்ப தில் சிறிதும் ஐயம் அற்றவன் என்பது ஊஹத்துடன் கருத்தைத் தெரிவிக்கும் பொருள். தனுஜா என்பதற்கு தாடகை எனும் அரக்கி என்று எடுத்துக்கொண்டு, தனுஜஹர! தாடகையை வதம் செய்தவன் என ஸ்ரீமான் ஸி. ஆர். ஸ்ரீ நிவாஸயங்கார் அர்த்தம் கூறுகிறார். இது சரியல்ல. ஏனெ னில் தாடகை ஒரு யக்ஷஸ்தீர். அகத்தியரின் சாபத்தால் கொடுமான உருவத்தை அடைந்தாள்^{9f}. வால்மீகி முனிவரும் யக்ஷி என்றே இவளை ஆரம்பம் முதல் கூறி கடைசி யில், ‘நிறந்தயதாம் யக்ஷஸுதாம் ஸ ராம: ப்ரசஸ்யமான: ஸுரலித்த ஸங்கை:’ என்று தாடகாவதத்தை முடிக்கிறார். தனுஜா = தாடகை என்று எடுத்துக்கொள் வதை விட, தனுஜ + ஹர = அரக்கர்களை அழிப்பவன் என்று பொருள் கூறுவதுதான் நன்கு பொருந்தும்.

நிச்சங்க — சந்தேகமற்று. தெளிந்த புத் தியை உடையவன்^{9g} என்ற கருத்தில் இதைத் தனிப் பதமாக ராமனையே குறிப்ப பதாக எடுத்துக்கொள்ள வேண்டும். “ஸ்ரீரகு வரதாசரதே” எனும் சங்கராபரண ராகத்தி லுள்ள கீர்த்தனத்தின் ஒரு சரணத்தில், “சங்கரஸக! நிச்சங்க! முகஜித சாங்க” என்பதில் இதே பதத்தை உபயோகித்திருப் பதை நினைவுபடுத்திக் கொள்ளலாம்.

ரஸிக — இதை தியாகராஜ எனும் பதத் துடன் இணைத்து ரஸிகனான தியாகராஜன் என்பதை விட தனித்து எடுத்துக் கொண்டு

ராமனை வர்ணிப்பதாக சொல்வது கவியின் உள்ளத்தை அறுபித்திருக்கும். ‘தாசரதே’ எனும் தோடி ராக கீர்த்தனத்தில் ராமனுக்கு “ரஸிகசிரோமணி” என்ற விருதுவை ஸத் குரு வழங்கவில்லை! மேலும் பல கீர்த் தனங்களில் ரஸிகன் முதலிய சொற்களால் (அனுபந்தம் 1) அழைக்கிறார். காந்தர்வே சபுவிச்ரேஷ்ட: பபூவ பரதாக்கரஜ: என்ற வால்மீகி வசனமே ஆதாரம்.^{9(h)}

கவிதா சாதுர்யம்

சரணத்தில் யமகாலங்காரம் எனும் ஒரு அணியை சிறிதும் சிரமமின்றி ஸ்ரீ தியாக ராஜர் கையாளுகிறார். யமகம் என்றால் ஒரே பதமோ அல்லது சொற்சிராடமோ பல தடவை உபயோகப்படுத்தியும், அவை களை வெவ்வேறு விதமாகப் பிரித்து விதவித மான கருத்துக்களைக் கூறமுடியும். இந்த அநிசம்சுரத்ருக. பக்தவசங்கர, நிச்சங்க ரஸிக என்ற வார்த்தைகளில் சங்கர எனும் பதம் தேடப்பட்டாலும், அதன் எழுத்துக் கள் பலவிதமாகப் பிரிக்கப்பட்டு வெவ்வேறு கருத்தைத் தெரிவிக்கின்றன. “சங்கராசாரி யம்” எனும் சங்கராபரண ராக உறுப்படிவில் இவ்விதமே.

“சங்கராசார்பம் பக்த மனோவசங்கர சார்பம் அநிசங்கரபஜம்”⁷

என்பவைகளில் சங்கர என்ற பதத்தை யமக மாக ஸ்ரீ கப்பராம தீக்ஷிதர் இயற்றுவ தற்கு தியாகராஜரின் இந்த சொல்லாடல் கீர்த்தனம் ஒரு முன்நோக்காக இருக்கிறது

முடிவுரை

விசே சிறு உறுப்புகளிலும் பல விஷயங் களை புத்தும் ஸ்ரீ தியாகராஜ ஸ்வாமிகளின் திறமக்கு இக்கக் கீர்த்தனம் ஒரு சிறந்த உதாரணமாக விளங்குகிறது என்பது மேற் படி ஆராய்ந்து பார்க்கவில் தந்த புலப்படு கிறது. மேலும் இது ராமன் விடிபொருளை இயற்றப்பட்டது என்பது சந்தேகமில்லி உள் ள்வகை கவி போல தெரியாகக் தெரிவிச் சிறுது.

ராகச் சிறப்பு

ஸூர்ய வம்சத்தில் பிறந்து காந்தியுடன் விளங்கும் ராமனைப் புகழ ஸூர்ய காந்தியில் பிறந்த ராகமான சௌராஷ்டிரத்தில் ஸ்வாமிகள் இக் கீர்த்தனத்தை அமைத்திருப்பது மீவும் ரஸமான பொருத்தம். இதன்

இசை வடிவம்

ராகம் ; சௌராஷ்டிரம் [17]

தாளம் : ருபகம்

பல்லவி

	; ஸா	ஸா ஸ்நிதா பா		மா ;	மா மகரி ரிஸ	
	; தே	வ ரா - - ம		ரா ;	ம ம ஹா -	
	ஸநி. ஸா	ரி மா கா மா		தா ;	ஸ்நி தபா ம மக	
- - தே	வ ரா - ம		ரா ;	ம - ரா - க வ -		
	ரி :	ஸா ; : ;		; :	; : ;	
- :	- ; ; ;		; :	; : ;		

அனுபல்லவி

	; மக	மா தா ; நீ	ஸா ;	ரி ஸா ; ஸா			
	; பா -	வ ஜா ; ரி		ரு ;		ப கே ; வ	
	ஸா ;	ஸா ஸ்நிதா பா		மா ;		மா மகரி ரிஸ	
	பா ;	வ பா - - - வ		ரு	வ ம ஹா -		
	ஸா X						
	. . X தேவ ராம						

சரணம்

	பா ;	மா பா மக மப		மக ரி	ரி ரி ரி ஸ ஸா	
	சங் ;	க ர க - ரு -		னு - -	க ரா நி - -	
	ரி ஸா	கா பா தா தா		தா ஸ்நி	தா ; பா பா	
	சங் -	க ர த்ரு த		ச ர -	பக் ; த வ	
	மக மா	தா தா தா நீ		ஸா ;	ஸா . ரி ஸா ;	
	சங் - -	க ர த னு		ஜ ;	ஹ ர நிச் ;	
	தா ;	ஸ்நி தா தா பா		மா ;	மா மகரி ரிஸ	
	சங் ;	க - ர ஸிக		த்யா ;	க ரா - - ஜ - -	
	ரி ஸ X					
	- - X தேவ ! ராம !					

இசை வடிவம் தில்லை ஸ்தான பாடப்படி கீழே கொடுக்கப்பட்டிருக்கிறது. கைசிகி நிஷாத கலப்பில்லாமல் சௌராஷ்டிரத்தை உபாங்க ராகமாகவே அதன் ராகக்களை சிறிதும் குறையாமல் பாடமுடியும் என்பதற்கு இது ஒரு எடுத்துக்காட்டாக விளங்குகிறது.

அனுபந்தம் 1

ராமனின் ரஸிகத் தன்மையை புகழ்ந்து ஸ்ரீ த்யாகராஜர் அளித்த பட்டங்களில் சில.

பட்டம்	கீர்த்தனம்	ராகம்
“ரஸிக சிரோமணி”	“தாசரதி”	தோடி
“ராக ரஸிக”	“நின்னுவினா”	தோடி
“ஸங்கீத லோல”	“ஸ்ரீ ரகுவராப்ரமேய”	காம்போதி
“ஸங்கீத ஸாம்ப்ரதாய குடு”	“ஸாதிஞ்சனே”	ஆரபி
“கான லோல”	“ஜானகீரமண”	சுத்த சீமந்தினி
“கான விசக்ஷண”	“ஸாமஜ வரகமன”	ஹிந்தோளம்
“ந்ருத்ய ஜனப்ரிய”	“பரிபாலயமாம்”	தர்பார்
“கீதப்ரிய”	“ராமுனிமரவகவே”	கேதாரகௌள

அனுபந்தம் 2

பார்வையிடப்பட்ட புஸ்தகங்களும், குறிப்புகளும்

- 1] “த்யாகராஜ கீர்த்தனலு” — [ஸவ்யாக்யானமு] பாகம் 1
ஸ்ரீ கல்லூரி வீரபத்திர சாஸ்திரி
- 2] “த்யாகராஜ ஸ்வாமி கீர்த்தனைகள்” — ஆதி & கம்பனி
வித்வான் K. V. ஸ்ரீ நிவாஸயங்கார்
- 3] “ஸ்ரீ த்யாகராஜ ஸ்வாமி கீர்த்தனைகள்” — ஹிக்கின் பாதம்ஸ்
ஸ்ரீ ஸத்குரு ஸங்கீத ஸமாஜம் [1976]
- 4] “த்யாகராஜ ஸ்வாமி கீர்த்தனலு” [1908]
பிரம்மஸ்ரீ நரஸீம்ம பாகவதர்
- 5] சுதேசமித்ரன் வார மலர் 1-9-1933
- 6] “க்ருதி மணி மாலை” — ஸ்ரீ ரங்கராமானுஜ அய்யங்கார்
- 7] “ஸங்கீத ஸம்ப்ரதாய ப்ரதர்சினி” பாகம் 4 — மியூஸிக் அகாடமி (1977)
- 8] “ஸ்ரீ விஷ்ணு ஸஹஸ்ரநாம” — (பராசர பட்டர் பாஷ்யம்)
Prof. A. Srinivasaraghavan (1983)
a) மஹாதேவ : [492] தை : கீரீட நகை : கந்துகாதிபிரிவ கீரீடதி இதி மஹாதேவ :
b) பாவந : [293] ஸ்வஸம்பந்தினோ கங்காதீன் ஜகத் புநாதாத் ப்ரயோ ஜயதி இதி பாவந :
- 9] “Srimad Valmiki Ramayanam” — Gita Press, Gorakhpur.
a) வேத வேதாங்க தத்வக்ஞோ தனுர்வேத ச நிஷ்டித : |
ஸர்வ சாஸ்த்ரார்த தத்வக்ஞு : ஸம்ருதிமான் ப்ரதிபாதவான ||
[பால. அத் 1, சு. 14-15]

- b) பாவந : ஸர்வபூதானாம் த்வமேவ ரகுநந்தன !
முஹூர்தமபி ராம த்வாம் யேஸ்ருபஸ்யந்தி கேசன !
பாவிதா : ஸ்வர்கபூதாச்ச பூஜ்யாஸ்தே த்ரிவேச் வரைக : ||
[உத். அத் 82, சு. 9-10]
- c) ருத்ராணாம் அஷ்டமோருத்ர : ஸாத்யானாமபி பஞ்சம :
[யுத். அத். 117, சு. 8]
- d) ஆநயைநம் ஹரிச்ரேஷ்ட தத்தமஸ்யாபயம் மயா |
விபீஷ்ணோ வா ஸுக்ரிவ யதிவா ராவண : ஸ்வயம் ||
[யுத். அத். 18, சு. 34]
- e) ஸ பித்ரா ச பரித்யக்த ; ஸர்வைச்ச பரமர்ஷிபி ; |
த்ரீண் லோகான் ஸம்பரிக்ரம்ய தமேவ சரணம் கத : ||
ஸதம் நிபதிதம் பூமௌ சரண்ய : சரணாகதம் |
வதார்ஹமபி காருத்ஸ்த : க்ருபயா பர்யபாலயத் ||
[ஸுந். அத். 38, சு. 32-33]
- f) பூர்வமாஸீத் மஹாயக்ஷ : ஸுகேதுர் நாம வீர்யவான் |
கந்யாரத்னம் ததௌ ராம தாடகாம் நாம நாமத : |
நிஹத்ய தாம் யக்ஷஸுதாம் ஸ ராம :
ப்ரசஸ்ய மாந : ஸுரஸித்த ஸங்கை : |
[பால - அத். 25-26]
- g) காந்தர்வே ச புனிச்ரேஷ்டோ பபூவ பரதாக்ரஜ : |
[அயோ. அத். 2 சு. 35]
- 10) “ ஸ்ரீ விஷ்ணு ஸஹஸ்ரநாம ” — சங்கரபாஷ்யம்
[ஹிந்தி அனுவாத ஸஹிதா] கீதா பிரஸ், கோரக்பூர்
ஸர்வான் பாவான் பரித்யஜ்ய ஆத்மக்ஞான யே கைல்வர்யே மஹதி
மஹியதே இதி மா தேவ ;
- 11) “ தேசிக பிரபந்தம் ” — அமிர்தாஸ்வாதினி. பாசுரம் 15
- 12) “ ஸ்ரீமத் பகவத் கீதை. கீதா பிரஸ், கோரக்பூர்
ருத்ராணாம் சங்கர ச்சாஸ்மி ஸித்தேசோ யக்ஷரக்ஷஸாம் | [அத். 10 சு. 23]
- 13) “ தசாவதார ஸ்தோத்ரம் ” (வேதாந்த தேசிக :)
இச்சாயீன விஹார கச்சப மஹா போத்தின்
யத்ருச்சா ஹரே
ரக்ஷா வாமன ரோஷ ராம கருணா காருத்ஸ்த ஹேலாஹலின் | [சு. 12]

